

THE MUSICAL TIMES AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1879.

FRANZ LISZT'S WRITINGS ON MUSIC

BY LUDWIG NOHL.

WHILE Richard Wagner—according to the remark of Heinrich Laube, who in 1843 published the composer's well-known autobiographical sketch in the *Zeitung für die elegante Welt*—had become an author through the stress of his Parisian experiences as operatic composer, the motive power which prompted Liszt in taking up the literary pen proceeded from a source quite different, viz., from an intense desire to labour for the interests of his art irrespective of all party considerations.

"Error and misunderstanding stood in the way of the desired success," writes Wagner, in reference to the production of "Tannhäuser" at Weimar through Liszt's exertions in the year 1849. "What was to be done in order to supply the deficiency, and to facilitate in every way the public appreciation? Liszt promptly discerned it, and acted accordingly. He presented to the public his own estimation and conception of the work in a manner unparalleled alike for convincing eloquence and deep-going effect." It is the article in the *Journal des Débats* of 1849 which is here referred to, and which was republished in 1851 at Leipzig, in conjunction with a second, under the title of "Lohengrin et Tannhäuser de Richard Wagner." Long before that period, however, the extraordinary vivacity of his artistic nature had caused Liszt to have recourse to his pen. Letters by the travelling musician were published in the *Gazette Musicale*, some of them dating as far back as the year 1838, and scarcely a composer of importance could be named—Berlioz, Halévy, Meyerbeer, Rossini, Schubert, Schumann, Moscheles, amongst the rest—who has escaped his critical observation. Add to these his more ambitious writings—"De la Fondation-Goethe à Weimar," "Frédéric Chopin," "Die Zigeuner und ihre Musik in Ungarn," as well as the numerous articles in the *Neue Zeitschrift für Musik*, and the more elaborate essays on "Der fliegende Holländer" (1854) and "Robert Franz" (1855)—and it will be seen that Liszt's literary activity comprises, like Wagner's, a stately array of volumes yielding in artistic importance to none which have been published concerning musical art.

And what is the position occupied by the musical author in the present day? When, during the last century, the poet Schubart penned his æsthetic observations on music, he had only become acquainted with the first noble utterances of that musical language which the invention of Opera had introduced into our art. But the Italian idiom upon which the new art-work was based already enjoyed the highest degree of development, while the French language of Gluck's operas had materially heightened the speaking power of melody. Soon also the entire instrumental music assumed this character of personal speech, representing, like all true lyrical art, as it were, the personified universe. Meanwhile a great literary epoch was rapidly developing the beauties of the German language which, in its fusion with music, could not fail to unfold fresh beauties also in that art. Liszt, writing from Vienna in the year 1838, relates how he had heard there with delight, and frequently moved unto tears, songs by Franz Schubert, adding significantly: "Schubert is the most poetical of all musicians that have ever lived; the German language admirably touches the heart,

and by a German only the childlike purity, the melancholy depth of feeling which are infused into Schubert's compositions, can be to the fullest extent appreciated." It was the language of Goethe and Schiller which had penetrated into music, invigorating and refreshing like heavenly dew, and repaying now a hundredfold the aid which, particularly in the choral, it had previously obtained from musical art. The almost sentimental reverence is well known with which Gluck regarded Klopstock's "Odes," and more especially his "Hermannsschlacht." Mozart had composed "The Violet," and the novel charm of its language extended its influence even upon the "Zauberflöte," so that the sorry verses of Schikaneder, or rather of Giesecke, were deprived of their injurious influence. Beethoven, too, was in his earlier period an enthusiastic admirer of Klopstock, whose ideal flight of thought and grand poetic intentions no doubt powerfully attracted him. But this attraction vanished upon his becoming acquainted with Goethe. "He has killed Klopstock in my estimation," was his expression. And again, Goethe's friend, Bettina Brentano, heard the composer exclaim: "Goethe's poems maintain, not by their poetic meaning alone, but also by their rhythm, a powerful influence over me. I become musically disposed and stimulated by this language, which, as if aided by spirits, is built up into a higher ideal order containing in itself already the secret of harmony." As with the perfection of the language music had itself acquired the power of personal speech, so had the art, in its turn, materially increased the capabilities of the words to express musical ideas. Henceforth, indeed, the masters in the art alone may be considered also its true literary exponents; the domain of theory and historical research still pertains to the musical savant, but he is fain to relinquish to the artist the task of realising also in words the specifically artistic and poetic significance of the works of genius, since it is almost entirely owing to the creative efforts of the tone-poets themselves that the faculty has been developed of expressing in material language the ideas underlying the most immaterial of all arts.

To support the assertion just made we will, in the first instance, quote the example of Carl Maria von Weber, whose famous though ill-advised critique of the "Eroica" (published in the Stuttgart *Morgenblatt* of 1809) exhibits, spite of all its misconceptions, far more appreciation of Beethoven's genius and of musical art generally than the entire body of musical *littérateurs* of the period could have mustered; and the reader need not be told how ably the composer of "Freischütz" used his critical pen in after years. And here we may also mention Bettina Brentano's "Seelenvolle Phantasien über Musik," a series of æsthetic observations which have found a place in Goethe's "Correspondence with a Child," and the stimulating influence of which may be traced among literary musicians of the third decade of the present century. About the year 1812 E. T. A. Hoffmann's reviews of Beethoven's Symphonies appeared (in the music journal edited by Rochlitz), containing observations which in these latter days would have inevitably stamped their author as a confessed "Wagnerian." Marvellous as was the use made of the language by Hoffmann in following the ideal efforts of the composer's genius, he went farther still in his "Kreisleriana," where abstract linguistic expressions are converted into a means of revealing the mysteries of our art, of its very elements and harmonic relations. Whatever other effects this literary innovation may have produced, it could not fail to expand the hitherto recognised limits of the language, to enrich its vocabulary, to give it, in fact, a new character. But in order to achieve such results it

was essential that their author should combine in himself the qualities of musician and imaginative writer, and this Hoffmann did in an unusual degree. Still, in his writings on musical subjects the leading characteristics are brilliancy rather than glowing warmth, sentimental and even fantastic colouring, rather than positive poetic force and high-flown fancy, such as, in a measure, the truly poetic nature of Bettina had already manifested, and to whose glowing effusions even Goethe owed a glimpse into the mighty power of music. But not a poetic nature merely, a true-born poet was needed to adequately represent in words the manifestations of musical genius. It was Robert Schumann who, powerfully impressed and stimulated by the writings of Jean Paul—a poet endowed with an intuitive musical insight of a high order—first began to draw together (in his journal the *Neue Zeitschrift für Musik*) a select body of reflecting musicians capable of giving verbal utterance to their thoughts upon the art. The benefit accruing to music from the initiative step thus taken by Schumann will be at once apparent if we compare its immediate literary results with the theoretical writings of a T. A. Wendt, in which even Beethoven had discerned "thoughts full of wisdom," or with a Thibaut's "Reinheit der Tonkunst," albeit a work bearing the impress of a mind fully impregnated with the beautiful in music, and remaining to this day a useful compendium to the art-student. About the same period some of Mozart's observations on music, now fully revealed by the publication of his letters, became known; while Beethoven's exalted estimation of his own art may be gathered from the above letters of Bettina Brentano to Goethe, which likewise appeared in print about this time (1835). France, too, contributed thoughts replete with artistic earnestness in the literary writings of Hector Berlioz, showing that in this respect also music has no idiomatic limit; nay, it would seem almost as if its very spirit and character were innate in all modern idioms, forming their real life-spring and distinguishing them from the languages of ancient times.

Liszt also—and this leads us to our more immediate subject—Liszt also wrote in French, and in French only, and yet it may be said that he has likewise enriched and expanded the German language. For he wrote in the spirit of the newly emancipated language of the country which may justly claim modern music to be the production of its own genius. In the articles published in the *Gazette Musicale* of 1838 Liszt introduces himself to his readers in these words: "Some fifteen years ago my father quitted his peaceful roof to wander into the world with me. He settled down in France, where he thought would be found the most suitable sphere for the development and maturing of my genius—as, in his silly parental pride, he would call my musical talents. Thus have I early in life forgotten my original home, and have learnt to look upon France as my fatherland." The first tribute he paid to his adopted country was by mastering its language, which, it may confidently be asserted, no born Frenchman has ever handled with greater freedom, originality, or even creative power; while the neologisms and Germanisms with which he has sometimes been taxed can only have been discovered by the enviers of his unique style. This latter is distinguished by a boldness, pithiness, refinement, and richness of expression which are truly surprising and absolutely enchanting. Even through the mask and mockery of existing translations of these writings, the gleaming eyes of the giant look upon us, and, as one of his translators justly remarks: "Just as unique, unapproached, and unapproachable as is his play, is also Liszt's style. Both are the peculiar property of his genius; in both we meet with the same genial

nonchalance, which however, even when accompanying the highest flight of his enthusiasm, never offends against the laws of the beautiful." If fault were to be found at all, it could only be with a superabundance of thought and a luxuriant imagination which knows no limits to the variety and novelty of the images it creates. This, however, is only the natural result of the exuberant wealth inherent to the subject with which he deals; and if he, as well as German writers on music, have frequently been taunted by other nations with a certain haziness and mysteriousness of language, especially where Beethoven's compositions are concerned, the inference may not unreasonably be drawn that they have not yet approached as closely as ourselves to the full appreciation of this particular phase in the development of our art.

It would lead us too far were we to enlarge upon the different subjects of Liszt's literary writings. Suffice it to state that so completely has our artist imbibed the spirit of every modern language, that he was able to comprehend the universal spirit pervading them all, and to interpret with its aid, and from this elevated standpoint, the true meaning and import of music. In this sense, then, he has enlarged the sphere of human expression of thought; and a really worthy translation of his literary compositions would undoubtedly tend to assist in the progress of any language in which it may be accomplished. The weaker portions of these writings are, of course, the historical and theoretical, appertaining as they do to science and research rather than to art and the inspiration of genius. There are exceptions, however, also to this, as, for instance, in the above-mentioned essay on Robert Franz, where a definition is given of what is called the "Lied" which is indeed masterly, the essay throughout being moreover the result of calm contemplation rather than of fiery enthusiasm. How promptly and clearly, on the other hand, Liszt is able to indicate the manifestation of an entirely original idea, and how important, for this reason, his expositions are for the history of his art, may be gathered from the following passage taken from his article on "Lohengrin," and with which, as a fairly representative example of his general mode of treatment, we will conclude these remarks. Referring to the farewell strains with which the Knight of the "Holy Grail" dismisses his faithful swan, Liszt observes: "Music had hitherto been deficient in this type, which poets and painters have so frequently attempted to represent; it had never yet expressed that pure sentiment, that holy grief with which angels, and other beings superior to man, are seized when they are banished from heaven and consigned to this earthly abode of sorrow, in order to fulfil the beneficial objects of their mission. We are of opinion that music has no longer cause to envy the other arts in this respect; rather we are convinced that in not one of them has this feeling been realised in such high, nay heavenly, perfection."

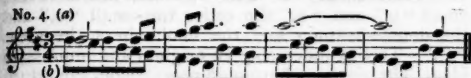
"He must needs be a poet, consciously or not, willingly or not," says Goethe of Winkelmann's prose writings; and the words may be equally applied to Liszt. Winkelmann's descriptions of the masterpieces of plastic art have already outlived a century, and have enriched the language in which he wrote with new forms of expression. And in like manner will the æsthetic analysis of the psychological figures delineated in modern musical art impart greater depth and freedom to linguistic expression; and in this respect the writings of Franz Liszt, representing as they do the universal spirit of modern culture, will undoubtedly be accorded a prominent place in history.

AN ANALYSIS OF
BEETHOVEN'S "MISSA SOLEMNIS"

BY FR. NIECKS.

(Continued from page 474.)

THE second division of the work, the Gloria, is, in conformity with the underlying text, a many-numbered composition of varied contents. The full band (only the trombones are silent, and for a very good reason, as we shall see), together with the organ, intone in unisons and octaves the Gloria *motivo*—



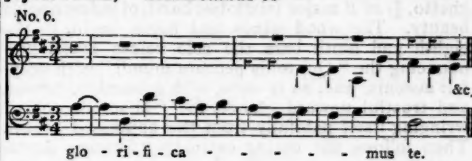
the strings and double-bassoon melodically periphrasing, and the violins, violas, and cellos at the same time rhythmically resolving it, only the third and fourth horns insisting on the tonic. With the fifth bar the voices begin to come in successively, the strings keeping up a vivacious quaver figure (No. 4, b), divided into semiquavers by all except the double-basses.

All this singing, ringing, and pulsating, so full of joyous excitement and religious elevation, tend to express that one thought which animates them all, "Gloria in excelsis Deo." How the trumpet clangs! Not a "snarling trumpet" this, that "chides" like those of which the poet tells us, but a "silver" one whose tones ascend jubilantly aloft. Again and again the Gloria *motivo*, of which every feature expresses exultation (the melodic direction, the rhythmic movements), is taken up with ever-growing fervour, now by this and now by that instrument or choral part, till at last all individual differences are dissolved and fused into one unanimous outburst of "in excelsis Deo"—the voices and some of the winds in octaves and unisons, the strings and double-bassoon in the manner above specified, the first flute, trumpets, third and fourth horns, and drums rejoicing in the sonorousness of the fundamentals, tonic and dominant. But on a sudden all is hushed. The basses of the chorus, accompanied by the strings playing *pizzicato*, and two horns sustaining the same note in octaves, utter softly on the low "A" the words "et in terra pax." After this, at the fourth bar, the other voices, together with the violins and violas, join—"pax hominibus, bonae voluntatis"—the bass voices and the horns still sustain the "A," above which are heard only the fundamental note and the fifth of the chord of D major, whilst below it the cellos and double-basses draw out the third (F sharp) with a marvellous effect:—



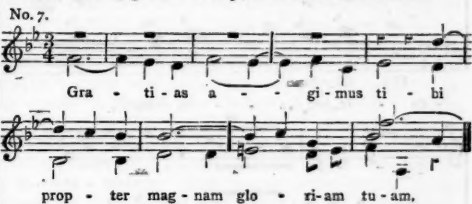
What a peaceful calm comes over us here. All worldly struggles, anxieties, and enmities are left far, far behind. Anon the Gloria *motivo* is heard again, given out softly by the trumpets, horns, and drums, soon joined by the strings, then the winds burst forth in a body (as yet no trombones), and the chorus follows immediately, and shouts "Laudamus te, benedicimus te." Again there is a sudden hush, during which the words "Adoramus te" are pronounced, awe-inspired and awe-inspiring; the chanting voices of the chorus are supported by the strings alone and sub-

dued to a *pianissimo*, the harmony consists of tonic, dominant, and octave only. [The Adoramus of this mass should be compared with that of the one in C major, where the unexpected appearance of B flat major after C produces a fine effect.] Hereupon the vocal and instrumental basses strike up a bold and joyful strain, "Glorificamus te"—



the other voices and instruments following imitatively.

This song of praise is interrupted for a moment by the softly breathed "Adoramus te," then continued, and finally leads to a *Meno Allegro* (forty-three bars)—the preceding *Allegro vivace* contains 130 bars), in B flat major, the setting of the "Gratias agimus." After an introduction apportioned to the clarionets, bassoons, horns, violas, cellos, and double-basses, the tenor (solo) begins a lovely, heartfelt cantilena—



which is taken up at the fifth bar by the alto, four bars later by the treble, next by the bass, and lastly by the chorus, first by the trebles and altos, then by the tenors and basses.

It is impossible to "give thanks" in a more acceptable manner. He who listens to this unmoved can have neither music nor piety in him; and we may say, with Shakespeare, let no such man be trusted—he is fit for treasons, stratagems, and spoils. The *tempo primo* (fifty-six bars) brings back the Gloria *motivo* (E flat major, *forte*), which, however, is confined to the band, while to the chorus new *motivi* are assigned, consonant with the words, "Domine Deus, Rex cælestis, Deus pater" expressive of power and majesty. Then comes on the word "omnipotens," what Lenz calls the "tonal thunderbolt." On the first syllable all the voices and instruments (the trombones being no longer idle) burst out with the crashing chord of the dominant seventh. Beethoven marked the passage explicitly *fff*; and in the organ part, "*Pleno organo con Pedale*." After the chord has been sustained for three bars (the trebles holding the high "A" flat), the next three syllables are hurled forth with a sudden turn to D major in a most extraordinary manner:—



Nobody will say that the composer spared his means in the endeavour to impress us with God's omnipotence. Nor will anybody maintain that the result is not grand. And now notice, in connection with the "Domine fili unigenite," how Beethoven always grows tender when he speaks of the Saviour. The

Gloria *motivo* reappears (this time in F major and *fortissimo*), the voices exclaim, "Domine Deus, Agnus Dei, Filius Patris," the first and last phrase with the expression of majesty and power; the second ("Lamb of God") with more tenderness. In the Mass in C Beethoven gives a tender expression to the whole passage. We now come to another movement, a Larghetto, $\frac{3}{4}$, in F major (sixty-two bars), of indescribable beauty. The wood winds and horns begin, in the eighth and ninth bars the solo voices enter, pronouncing the "Qui tollis peccata mundi" with deep-felt accents, and, as it were, with a humble, devout, and trustful upward glance, the "Miserere nobis" wringing itself painfully from the oppressed breast. Then follows the urging entreaty "Suscipe deprecationem nostram." Words cannot translate the language of the heart. I must, therefore, confine myself to saying that the genii of piety and beauty seem to have here closed a hallowed union, so that with their combined strength they might once more endeavour to effect what singly they failed in, the amelioration of men:—

No. 9. Qui tol - lis pec -

Qui tol - lis
- ca - ta, pec - ca - ta mun - di,
mi - se-re-re

no - bis, mi - se-re-re, &c.
mi - se-re-re no - bis.

When we think of Him as sitting on the right hand of His Father ("qui sedes ad dextram patris"), we feel the infinite distance between Him and us sinful, weak creatures. Hence the majesty and the sublime grandeur of Beethoven's rendering. [How differently Bach has conceived this passage! Cherubini, on the other hand, comes nearer Beethoven.] What can our next thought be but "miserere nobis"? The words, as heard in this place, impress one like the murmured prayers of a congregation, kneeling with their heads bent and faces hidden. Above these indistinct sounds other voices, those of priests, rise and give utterances in articulate language to the feelings of these trembling souls. Every note is instinct with meaning—the shuddering of the strings, the lamentations of the oboe and clarionets, &c. The simultaneous occurrence of the phrases "miserere nobis" and "qui sedes," &c., each with its characteristic expression, must not be passed by without being pointed out. The striking in of the chord of the fourth and sixth (C sharp, F sharp, A) after F major is likewise remarkable. This movement, which ends on the dominant of F sharp minor, expires with sighs, tending to but not attaining the tonic. A *pianissimo* roll of the kettle-drum, tuned in A, introduces an Allegro maestoso (fifty bars)—majestic not only in

name but in truth. The trumpets, kettle-drum, and, after little more than a bar, also the horns proclaim the tonic; all the other instruments sweep along grandly in unisons and octaves. The tenors take up the words, "Quoniam tu solus sanctus" first, giving out the last word *pianissimo*. His holiness fills them with wonder and reverence; the thought once realised takes away the breath. Also the instrumentation is wonderful: the combination consists of the strings, two bassoons, and double-bassoon; the violins have assigned to them the small "g," the violas the small "e" and "g," the bassoons the small "c" and "e," the cellos the small "c," and the double-bassoon and the double-bass the great "C." This is undeniably an original and impressive idea. The vigorous harmonic progression, the return from C major to D major on the word "Dominus," the piling up of voice above voice, instrument above instrument, till on "altissimus" the twice-accented "a" has been reached by the trebles, and the thrice-accented "a" by the flute and violins, kept up for six bars and a crotchet, may be mentioned as salient points of this section of the Gloria, which concludes with the words "Cum sancto spiritu in gloria patris, Amen." Is an increase of power and grandeur possible after what we have heard now? Beethoven answers yes. Indeed he is only just going to begin the ascent that leads up to the overpowering climax of this unparalleled structure. The words "in gloria patris, Amen," receive next a fugal treatment which begins with an Allegro ma non troppo e ben marcato (ninety-nine bars):—

No. 10.

in glo - ri - a
De - i Pa - tris. A - men.

Voices and instruments—a multiplicity blended in a unity of sentiment, the glorification of the Deity—roll onwards in ceaseless succession. Fourteen times the subject appears in the different parts of the chorus supported by the orchestra and organ, the last four times forming a *stretto*; next the solo voices take it up with the wood winds, whilst first the choral basses and then the tenors sing out in long-drawn notes "Cum sancto spiritu." And thus the plot goes on thickening till we come to the culmination of this colossal fugue, that pedal-point of nineteen bars, where the organ, double-bassoon, bass trombone, and kettle-drum take hold of the dominant, rejoicing in their immovable strength, whilst all the rest sing, blow, and bow in harmonious confusion the fugal theme, in its original shape and in augmentation, intersecting and overtopping each other. Still the highest point is not yet reached. In a Poco più allegro (sixty-six bars), the "Amen," the "In gloria patris," the "Quoniam tu solus sanctus," and the "Cum sancto spiritu," each has its proper *motivo*. But how they are taken up, now by one instrument, solo voice, or part of the chorus, now by larger masses; how they are worked up together into one mighty surging, swelling, roaring sea of sound I shall not attempt to describe. And then, as if the wonder was not yet astounding enough, Beethoven once more introduces the Gloria *motivo*, *presto* ($\frac{3}{4}$, D major, forty-five bars), with eager imitations and striking modulations, concluding with a general, boundless exultation.

Before we proceed in the analysis let us take breath for a moment. On comparing the solemn Masses composed by Bach, Cherubini, and Beet-

hoben, we find that Bach has set the words of the Gloria to eight distinct pieces; Beethoven, on the other hand, to one closely united composition; whilst Cherubini, taking a middle course, connects the parts more loosely, and comes twice to a close and begins again. Beethoven's plan is the boldest and most ambitious, Bach's undoubtedly the most prudent, and perhaps also the wisest. It must be admitted that the transitions in Beethoven's Gloria are sometimes abrupt. In reading the words of the underlying text we do not feel the abruptness, because we do not see the inherent meaning with the vividness with which Beethoven places it before us. In his music every phrase, and often even every word, becomes a picture. Now, it is impossible to attain both this distinctness of detail and perfect unity; you must either sacrifice one of the two or bring about a compromise between them. Beethoven would have nothing to do with compromises, nor would he sacrifice one excellence to another. He gave to the details the greatest possible distinctness, and at the same time strove with the gigantic power of his genius to remove the difficulties that obstructed the way to perfect unity. What he effected is truly stupendous; that he did not reach the ultimate stage, the summit of perfection, is owing to the nature of the art. Music cannot play with similes and negatives; it deals with essences, and is always positive. And where it is true to itself it does not touch lightly, but goes to the bottom of things. This distinguishes music from poetry, and determines, or ought to determine, its subjects and forms. But in one respect the two arts resemble each other: a musical work does not remain stationary before us like pictorial, sculptural, or architectural works, but moves past us like a poem. This is an important consideration that should always be kept in mind. The Mass is a mine rich in subjects for the musical composer. The portion of it which is set apart for musical treatment suggests almost as many programmes, waiting to be filled up by the musician, as it contains words. There is a great scope for the art and power of the composer in the picturing of these many and varied emotional states. Bach found in the short text material for twenty-four distinct pieces; on "Kyrie eleison" he has a comment of 126 bars, on "Christe eleison" of 85, on the second "Kyrie eleison" of 59, on the "Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis" of 176, and so on. But there is one part of the text which, on account of its mainly speculative contents and its grammatical structure, is unsuitable for musical treatment, namely, the "Credo." Various ways have been tried to overcome the difficulty, but success can at best only be relative. Perhaps the problem can only be solved by the evasion of the difficulty (if that may be called a solution), by abstaining from the attempt to illustrate the words, and to give a merely formal setting to this portion of the Mass. This, however, is contrary to the art views and instincts of our time. Much may be learned from a comparison of the Credos of various composers, and of the various Credos of the same composer. Schubert, in his Mass in G, furnishes us with an example of a Credo with an *ostinato* figure running like a red thread through the whole (there is only one) movement. Mozart's usual proceeding is to work up an energetic, not to say lively, instrumental *motivo* or phrase with the vocal setting, continuing thus till he comes to the "Incarnatus est," to give a more lyrical expression to this passage, to the "Crucifixus," and perhaps to some others, then to take up again the opening *motivo*, and to treat the "Et vitam venturi" fugally. A very interesting Credo is found in Cherubini's Coronation Mass in A, where the dogmas are declared by one or the other part of the chorus and

assented to by the whole chorus with the word "Credo." Bach, on the other hand, unmindful of sense and grammar, divides his Credo into eight separate movements. The first is a setting of "Credo in unum Deum;" another piece, in a different key and movement, brings the apposition of the object, or the second object, of the sentence illustrated in the preceding number—"Patrem omnipotentem," &c., and so on.

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

BY JOSEPH BENNETT.

No. VI.—MENDELSSOHN (continued from page 477).

It would be unpardonable not to notice, before finally dismissing the Paris letters, two or three addressed from the French capital to intimate friends, and not included in the published volumes of the master's correspondence. Especially should these receive attention since they are in Mendelssohn's most characteristic style, and full of the *abandon* which he thought it politic to restrain when writing anything likely to come under the eye of his father. In these confidential communications, Mendelssohn appears just as Ferdinand Hiller describes him in his interesting recollections: "One night as we were coming home across the deserted boulevard at a late hour, in earnest conversation, Mendelssohn suddenly stops and calls out, 'We must do some of our jumps in Paris! our jumps, I tell you! Now for it! one! two! three!—' I don't think my jumps were very brilliant, for I was rather taken aback by the suggestion, but I shall never forget the moment." So in these letters. One moment the writer is as earnest or tender as it was in his tender and earnest nature to be; the next we find him crying out, "We must do some of our jumps," and without waiting for "one, two, three," away he goes, flying down the page. What more merry, for example, than his description to Bärmann of the clarinet-playing in the Conservatoire orchestra: "There are two clarionets, neither of them fit to dust your coat, if tone, execution, mode of playing and ordinary fairness still go for anything in this world. The first one recently, in the minuet of the Pastoral Symphony, began his solo a bar too soon, but went on puffing away as merrily as possible, never observing that it sounded quite infamous, and that some of the audience, and among them the undersigned, were making dreadful wry faces, and that the director had got stomach-ache; the horn ought then to have come in, but took fright and did not come in, on which the violins took fright also and played softer and softer, on which the thing every moment became more like a Dutch concert, for they were all out, and only a movement in three-four time being close at hand saved them from the disgrace of stopping short, and beginning all over again. So, as I was going home, it was but natural that I should think over the affair, and exclaim to myself, 'This is beyond bearing,' and instantly resolve to write to you and tell you all about it, and ask if you can look on quietly while the Parisian clarinet world is behaving in such a shabby fashion? For this fellow is a Professor in the Conservatoire, and, I understand, the best here." The date of this letter is not given, and hence we cannot know whether the writer was at all affected in his description by the treatment which the Reformation Symphony received from the Conservatoire orchestra. The Symphony was offered for performance and actually rehearsed, but the players did not take kindly to it, and the violinist, Cuvillon, spoke of the work to Hiller as "much too learned, too much *fugato*,

too little melody," &c. For this reason, perhaps, it was never produced, and we can well believe that virtual rejection touched Mendelssohn's sensitive nature deeply, and, while not inclining him to conscious injustice, tinged his future criticisms of those who in such a manner wounded his self-love.

As already mentioned, cholera raged in the French metropolis during our master's residence there, and he did not altogether escape, so that actual suffering joined its troubles to those caused by the death of friends in Germany, and the existence of much that was unpleasant, from an artistic point of view, in Paris. Another letter to Bärmann shows, with almost comical effect, how these annoyances and his naturally cheerful disposition strove for mastery. Apologising for not having written before, he said, "Do not take it amiss, my dear fellow, for it was impossible. I was as sulky as a porpoise (Why a porpoise?), and felt as miserable during the whole winter as a fish on dry land. There was always something amiss with me, and at length I became positively ill, and was obliged to stay in bed, and submit to have my stomach rubbed by an old woman, to have warm cloths applied, to perspire a great deal, eat nothing, and undergo a great many visits and much compassion, wishing every one at the devil, swallowing peppermint pills, and bored to death. At last, by dint of constant perspiration, my bad humour and my stomach-ache were driven away, and likewise the dreaded cholera. Now that I have done with perspirations I feel, for the first time for many months, light and cheerful, and so I write to you forthwith, you capital clarionet *bear and man*." But Mendelssohn's merriment soon becomes tinged with the lugubrious again: "I have passed a very dull winter, what with illness and the stupidity of the circles here. Devil take them all! I never felt quite right, either as regards myself or others. . . . For some weeks past everything has come to an end, for cholera has been raging fearfully, and the people no longer think of music but of cholera. Whoever could get away, went away, and the rest do not now go out in the evening, and if I had not been forced to stay and have my stomach rubbed by an old woman, I would have been off long ago myself." Then he becomes merry again and sketches the head of one of his friends so as to show a running at the nose. Thus with alternate ups and downs, mirth and sorrow struggled to dominate his high-strung temperament.

Not less interesting and instructive than the letters quoted from above are those written at the same time to Devrient. In the summer of 1831 Devrient forwarded to Mendelssohn the libretto of a one-act Opera, "*Die Kirmes*," which he had written for Taubert. The packet reached our master's hands in Munich, and it would seem that all the rest of the year slipped away without its receipt being acknowledged. For this Mendelssohn properly felt bound to apologise, and we shall now see that he not only did apologise handsomely, but with a childlike simplicity of manner that must have been irresistible: "So guilty as I am towards you I never yet was to friend. Will you still deign to know me? Or do you turn away from me since I have forgotten the way to write? I have no excuse to offer; the only possible one would be that I had not received your letter, but I dare not falsify. . . . We are still as we were, and you are not angry with me; is it not so? Upon this you are to write two lines instantly, and tell me if you will have anything more to do with me, so that I may take a long breath and go in for a good gossip: there is no mistake about my being in the wrong towards you. I felt this so much when I got your letter (forwarded from Rome) and read the date, 'May,' upon it, in which you express so much friendly

anxiety about me. . . . It made me feel strange, and I thought, 'He is not the one to be offended with you, because you are as you are:' and so I took heart and wrote. . . . And now be still my friend, and farewell. May it be with you, your wife and the children, as I would wish. And that is settled? We understand each other." As to the libretto, Mendelssohn took care to speak with caution even in the midst of his anxiety to please his correspondent: "I have read it many times, and rejoice in the unmistakable progress that it shows. That this progress gives me more pleasure than it can to any one else, you know, and I need not say it; but how much better this libretto appears to me than your former ones, how much more heartfelt and true it is—that I must needs tell you now. Our correspondence and confabulations show that we are of one opinion, and that from you we may expect the best of librettos seems clear to me." In this manner, Mendelssohn, with true diplomatic tact, referred his friend to the future, intimating that, at present, he hardly came up to the requisite mark. Nevertheless, he was quite willing to accept him at once as a colleague in oratorio. "I have something to ask of you, Edward, which you must answer me directly. I am to compose an oratorio for the Cecilia Society, and as I shall not be able to commence my opera in any case before July, and most likely not till after that, I shall have between next month and then a glorious quarter of a year, in which I could complete at least a portion of my oratorio, for which I have already many designs in my head. The subject is to be the Apostle Paul; the first part, the stoning of Stephen and the persecution; the second part, the conversion; the third, the Christian life and preaching, and either his martyrdom or taking leave of his congregation. I should like the words to be chiefly from the Bible and hymn-book, and a few free passages (the little Christian flock would sing perhaps the chorale in the first part): I would take the defence of Stephen from the Bible. But I cannot put these texts together myself. Will you do it? You are better acquainted with the Bible than I, and know exactly what I want. It would give you little trouble. You could do it; tell me if you will; then we will write further on the subject, for no more time must now be lost." Besides Mendelssohn's estimation of Devrient, we gather from this the interesting fact that the lines of the book of "St. Paul" were sketched by the composer himself, who was willing to leave to others only the actual selection and combination of texts. But even in this he appears to have taken some part, and corresponded for years with "our theological friends, Baur and Schubring," who essayed the task declined by Devrient, and subsequently prepared the book of "Elijah." In the same letter which referred to "St. Paul," Mendelssohn gave most remarkable expression to his real love for Devrient. No more charming peep into the depths of an affectionate nature has the publication of intimate correspondence ever allowed: "I am only going to say that I look forward with particular enjoyment to being again with you and yours. Please God, I shall soon make my appearance, and then look to it how you will get rid of me again. I promise Marie and Felix (Devrient's children) a great deal of fun and nonsense; we must have some more games at horses. I promise you a quantity of new music, and if you will promise me some rice-cake and preserves, and some singing, the preliminaries may be considered settled." Then follows the narration of an incident, the comic side of which appealed irresistibly to Mendelssohn: "A few days ago Madame Beer told me quite pleasantly that you were fearfully ill, Madame Schneider had told her so. I rush off,

to find Madame Schneider has gone to a party. I follow her to a strange house, make my bow to the ladies and gentlemen, say 'Permettez,' the ladies regarding my shabby coat with silent admiration. Madame Schneider appears scarcely to know me. I ask her to be good enough to tell me about this news. She refers me to her daughter, who sits at the piano, and at last brings out, her brother had written to her two months ago that you had a cough. Hereupon I made a joyful exit, and resolved to write to you directly to thank you for being so kind as to still inhabit the earth." A passage like this requires no comment, and its effect will not be spoilt here by offering any.

In April, 1832, Mendelssohn left Paris and came over to London, where the cholera had, by that time, disappeared. He seems to have rejoiced mightily in the change, and to have allowed all his capacity of enjoying life full play amid congenial surroundings. Take in proof the following: "I wish I could only describe how happy I feel to be here once more; how much I like everything, and how gratified I am by the kindness of old friends." Take this also, to the same effect: "I cannot describe to you the happiness of these first weeks here. As, from time to time, every evil seems to accumulate, as it did in Paris during my winter there, when I lost some of my most-beloved friends, never felt quite at home, and at last became very ill; so the reverse sometimes occurs, and thus it is in this charming country, where I find old friends again, and feel myself happy and among well-wishers, and enjoy in the fullest measure the sensation of returning health. Moreover, it is warm; the lilacs are in full bloom, and music is going on. Only imagine how pleasant all this is!" But greater than all the pleasure conferred by restored health, old friends, a charming country, and blooming lilacs (there do not seem to have been any east winds in the spring of 1832), was the delight of true artistic homage, a delight Mendelssohn makes no attempt to conceal, expressing it rather with the enthusiasm of a boy. One "happy morning" he attended a Philharmonic rehearsal at the Hanover Square Rooms, and—but let the sequel be told by himself: "After Beethoven's Pastoral Symphony, during which I was in a box, I wished to go into the room to talk to some old friends; scarcely, however, had I gone down below when one of the orchestra called out, 'There is Mendelssohn!' on which they all began shouting and clapping their hands to such a degree that for a time I really did not know what to do; and when this was over another called out, 'Welcome to him!' on which the same uproar recommenced, and I was obliged to cross the room, clamber into the orchestra, and return thanks. Never can I forget it, for it was more precious to me than any distinction, as it showed me that the musicians loved me, and rejoiced at my coming, and I cannot tell you what a glad feeling this was." Moments of this kind are oases in the desert of life, and our master soon found himself surrounded once again by stern and troublesome circumstances. First came news of the illness of his old teacher, Zelter, Conductor of the Vocal Academy at Berlin. Zelter, who had been a master stonemason in his time, was not a great musician, but Mendelssohn entertained for him much affection, and wrote back to Berlin: "God grant that Zelter may by this time be safe and out of danger. You say, indeed, he is already so, but I shall anxiously expect your next letter to see the news of his recovery confirmed. I have dreaded this ever since Goethe's death, but when it actually occurs it is a very different thing. May Heaven avert it." The old man's ailment brought other serious considerations in its wake.

It appears that at some time or other previous, Mendelssohn had been spoken to about taking a post in the Academy, and the master's father obviously wished that, at Zelter's death, Felix might succeed him. Hence he wrote to his son in London: "There is no doubt that Zelter both wishes and requires to have you with him, because, at all events for the present, it is quite impossible for him to carry on the Academy, whence it is evident that if you do not undertake it another must." In the Berlin family council it had clearly been decided that Felix was to associate himself with Zelter at the Academy, so as to step into his shoes when the old professor finally retired. But the family council reckoned without Mendelssohn's acute sense of what was due to his own self-respect, and the subjoined reply must have caused no little astonishment: "Has Zelter expressed this wish to you, or do you only imagine that he entertains it? If the former were the case, I would instantly, on receiving your reply, write to Zelter and offer him every service in my power of every kind, and try to relieve him from all his labours for as long a period as he desired; and this it certainly would be my duty to do. I intended to have written to Lichstenstein before my return about the proposal formerly made to me, but, of course, I have given up all thoughts of doing so at present; for on no account would I assume that Zelter could not resume his duties, and, even in that event, I could not reconcile myself to discuss the matter with anybody but himself; every other mode of proceeding I should consider unfair towards him. If, however, he requires my services, I am ready, and shall rejoice if I can be of any use to him, but still more so if he does not want me and is entirely recovered." The high-toned magnanimity of these words will not escape admiring notice. As Zelter's friend, Mendelssohn was ready to do anything, but he would make no movement which might be construed as the manoeuvre of a candidate for the place his friend held by so frail a tenure. Soon, however, Zelter died, and the situation assumed an entirely new aspect. Mendelssohn's friends urged him to return at once as a candidate for the vacant place, but he flatly refused to do anything of the sort: "I shall return as soon as I can, because my father writes that he wishes me to do so; I therefore intend to set off in about a fortnight, but solely for that reason; the other motive would rather tend to detain me here, indeed, if any motive could do so; for I will in no manner solicit the situation." And why not? it may be asked, since Zelter was dead. The answer is first, because Mendelssohn looked upon the conductorship as "only an honorary post," for which he could not sue. "If they were to offer it to me I would accept it, because I promised formerly to do so; but only for a settled time and on certain conditions; and if they do not intend to offer it then my presence can be of no possible use. I do not certainly require to convince them of my capability for the office, and I neither will nor can make interest." This may seem high ground for a young man in his twenty-third year to take, but the young man was Mendelssohn, in whom genius and an honourable pride in its possession coexisted. Moreover, to that high ground he adhered: "I beg that no step of any kind may be taken on my behalf, except that which my father mentioned concerning my immediate return; but nothing in the smallest degree approaching to solicitation; and when they do make their choice, I only hope that they may find a man who will perform his duties with as much zeal as old Zelter." In reply to this, a letter soon came from Mendelssohn's father which, in turn, elicited a yet more definite statement to the same

effect. After repeating much that has been already quoted, the master went on: "If I solicit it (the directorship) I am bound to accept the place as they choose to give it, and to comply with their conditions as to salary, duties, &c., though I do not as yet even know what these are. In the second place, the reason they gave you why I should write seems to me neither a true nor a straightforward one. They say they wish to be certain I will accept it, and that, on this account, I must enrol myself among the candidates; but when they offered it to me three years ago, Lichsteinstein said they did so to ascertain if I would take it, and begged me to give a distinct answer on the point. At that time I said 'Yes,' that I was willing to carry it on, along with Rungenhagen. I am not sure that I should think the same now; but as I said so then, I cannot draw back, and must keep my word. It is not necessary to repeat my assent, for as I once gave it so it must remain; still less can I do so when I should have to offer myself to them for the post they once offered to me. If they were disposed to adhere to their former offer they would not require me to take a step which they took themselves three years ago; on the contrary, they would remember the assent I then gave, for they must know I am incapable of breaking a promise. A confirmation of my former promise is, therefore, quite unnecessary, and if they intend to appoint another to the situation, my letter would not prevent their doing so." The sequel, as told by Devrient, proves that Mendelssohn *fills* in London had a much clearer perception of the actual situation than Mendelssohn *père* in Berlin. Rungenhagen, who long acted as Zelter's deputy, had many friends, and a strong body of members were of opinion that, albeit lacking Mendelssohn's brilliant talents, he could not be passed over. The matter was debated for six months, and then an effort was made to compromise it by appointing a double conductorship, with Rungenhagen as the first of two equals, Mendelssohn all the time declining to appear as an avowed candidate. Hot and stormy were the discussions that arose, some members declaring that "well-born" ladies and gentlemen were not to be dictated to by so young a man, and others protesting that, the Academy being a Christian institution, it was absurd to put a Jewish lad at the head. Nevertheless, the joint conductorship would have been established but for Rungenhagen himself, who would have all or none, and demanded that the question should be put to the vote. To the vote it was accordingly put in January, 1833, with the following result: Rungenhagen, 148; Mendelssohn, 88; Grell, 4. Devrient, Mendelssohn's foremost champion, was excessively mortified at this defeat, while the composer's family took it so much to heart that they seceded in a body from the Academy. As for the master himself he preserved entire calmness, and whatever pain the rebuff entailed probably arose from a feeling that he should have adhered strictly to first impulse, and not even have sanctioned a candidature promoted by well-meaning though mistaken friends against his own better judgment.

(To be continued.)

EASY RULE FOR TUNING ORGANS AND HARMONIUMS IN EQUAL TEMPERAMENT.

By ALEXANDER J. ELLIS, F.R.S.

THE following rule is intended to supply an easy mechanical method of tuning in Equal Temperament without sensible error. It was originally given in my translation of Helmholtz's "Sensations of Tone" (p. 785), and was mentioned with approval by Mr. Bosanquet in his work on "Temperament" (p. 5).

It is now presented in a greatly improved form. It is especially adapted to organs and harmoniums, as the pianoforte tones are not sustained enough for counting beats with certainty; but it will be found valuable even to pianoforte-tuners. It is suitable for all pitches from C 500, which is as flat as our flattest organs in cold weather, up to at least C 587.5, which is the enormously high pitch of the St. James's Church Organ at Hamburg. The examples given are, for English band-pitch, C 540, and French pitch, A 435.4 (not A 435, as appears from measurements of the diapason normal itself at the Musée du Conservatoire at Paris, taken in 1878).

APPARATUS.—Besides the tuning tools, either a seconds watch or else two little pendulums swinging twice and three times in the second. These can be made with quite sufficient accuracy by passing a thin thread or piece of sewing silk through a heavy button and tying it in a complete loop, so that one end can be passed over a pencil or smooth wire or nail. The whole length of the double loop, or swinging length of the pendulum, should be 9 inches $1\frac{2}{3}$ sixteenths for the half-second, and 4 inches $\frac{5}{8}$ sixteenths for the third of a second pendulum. But any clockmaker would make them of metal with a bob that screws, and then they could be carefully adjusted to accurate time.

RULE.—For Organs and Harmoniums.—Take the bearings on the one-foot octave only, from *c''* on the third space of the treble to the *b''* above.

1. For High Pitches.—Take the *c''* to any pitch required, or leave it as it stands. Tune by *fifths up* and *fourths down*, making the note to be tuned at first tolerably correct for perfect intervals (that is, without sensible beats), and then *flattening* it in each case, so as to make the *fifths* beat twice and the *fourths* beat three times in a second. See Scheme No. 1.

2. For Medium Pitches, near to French Pitch.—Begin with *a''*, and tune by *fifths down* and *fourths up* till you reach *c''*, always bringing the note to be tuned nearly correct for perfect intervals (that is, without sensible beats), and then *sharpening* it in each case, so as to make the *fifths* beat twice and the *fourths* three times in a second. Then begin again at *a''*, and proceed as in the first case. See Scheme No. 2.

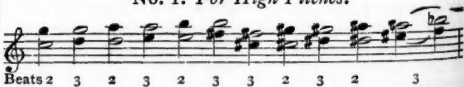
3. For very Low Pitches indeed, as for very Flat Organs in Winter.—Begin with *a''* and tune as in the last case by a *fifth down* to *d''* and then by a *fourth up* to *g''*, *sharpening* the note to be tuned after making it nearly perfect. Then begin again with *a''*, and proceed as in the first case, but continue the process to *b''* $\sharp = c''$. See Scheme No. 3.

The remaining octaves will then be tuned from the bearings in the usual way, and the result may be verified by beats. But it must be remembered that the two beats and three beats of the *fifths* and *fourths* which occur in one second in the one-foot octave occur in two seconds in the two-foot octave, in four seconds in the four-foot octave, and in eight seconds in the eight-foot octave. Such beats are too slow to tune by, but serve well as a verification.

SCHEMES FOR TUNING.

Notes already tuned, white. Notes to be tuned, black. Number of beats to be heard in a second written below each interval.

No. 1. For High Pitches.



Bring the black note to form nearly a perfect fifth or fourth, as the case may be, with the white, and then flatten it.

No. 2. For Medium Pitches, near French Pitch.



No. 3. For extremely Low Pitches.



The bearings should be laid down with the utmost accuracy, the beats counted, if possible, for ten seconds, the bellows being well filled and not re-pumped during the count of any one set of beats; each set of beats should be counted three or four times over, and the work should be rigidly revised, when the bearings have been completely tuned, by recounting the beats, if possible, by some other person and not the tuner. This gives a mechanical proof of the work not otherwise possible. Not till then should the rest of the instrument be tuned. It is important for the organ that the temperature should remain constant while the bearings are taken, but the actual temperature is indifferent, and the octaves from these bearings may be taken at any other temperature. To prevent inequalities of temperature while tuning the bearings, great care should be taken not to heat the pipes by touching them, or by bringing the body too close, and no pipe after tuning should be removed from its place.

When great accuracy is required it is important that the reeds of harmoniums should be allowed to settle for a day or two after the bearings have been taken, and then be re-proved by counting the beats, before the other octaves are tuned from them.

For Pianofortes.—The beats last so short a time that the rule requires modification. The bearings should be taken exactly one octave lower than in the schemes, that is, in the two-foot octave. The fifths should beat four times and the fourths six times in four seconds, the utmost time for which they can be counted with accuracy. Hence it is not possible to secure such perfect evenness of temperament on the pianoforte as on the organ and harmonium, but the error is not so easily perceived, and the resulting equality is much greater than can be secured by mere estimation of ear. Of course the bearings must be taken on single strings, the others being damped, and great care should be subsequently taken with the unisons. If two or three pianos are being tuned in the same room at the same time, great practice is necessary to distinguish the beats.

Precaution in counting Beats.—It is usual in counting to begin with one. If we begin to count one at the beginning of the first second, two at the beginning of the second second, and so on, we shall have said six at the beginning of the sixth second, which is also at the end of the fifth second; that is, we shall have counted for only five entire seconds, and the beats will have been five (not six) in five seconds—that is, one in a single second. We must, therefore, always throw off one from our count for beginning with one in place of nought. Great mistakes are often made in counting beats from neglecting this precaution. The tuner should practise counting the ticks of a watch, which will be generally four or three in one second, or five in two seconds. Clocks tick one, two, and four times in a second.

EXAMPLES.

The columns *Correct* give the pitches (that is, the numbers of double vibrations in one second) which each note in the scale ought to have, if it were tuned in

mathematically equal temperament, for Band Pitch, c'' 540, and French Pitch, a'' 870.80. They are all continued to two places of decimals, so that if the point is disregarded the figures show the number of double vibrations in a hundred seconds.

The columns *By Rule* give the pitches of each note as they would have if tuned with mathematical accuracy by my rule. It will be seen that the two sets of pitches—*Correct* and *By Rule*—never differ by two-tenths, that is, one-fifth of a vibration, or one vibration in five seconds, a difference which Professor W. Preyer, of Jena, has proved to be insensible in any part of the great scale.

The columns headed *Error* give the nearest number of thousandths of an equal semitone by which a note, as tuned by rule, is sharper (\sharp) or flatter (\flat) than it would be if tuned in perfectly equal temperament. It will be seen that the largest error (marked 47) is less than the two-hundred and fiftieth part of a semitone too flat, and is absolutely inappreciable by the finest ear.

The notes should have been doubly accented as belonging to the one-foot octave, but the accents are omitted for convenience.

BAND PITCH.				FRENCH PITCH.			
Notes.	Correct.	By Rule.	Error.	Notes.	Correct.	By Rule.	Error.
c	540.00	540.00	0	c	517.78	517.93	0
c \sharp	572.11	572.58	1 \flat	c \sharp	548.58	548.55	0
d	604.12	606.00	4 \flat	d	581.20	581.20	0
d \sharp	642.17	642.09	2 \flat	d \sharp	615.76	615.62	4 \flat
e	680.30	680.25	2 \flat	e	652.37	652.35	0
f	720.78	720.85	1 \sharp	f	691.17	691.07	2 \flat
f \sharp	763.67	763.78	2 \sharp	f \sharp	732.27	732.40	3 \sharp
g	809.07	809.00	2 \flat	g	775.00	775.93	3 \sharp
g \sharp	857.20	857.12	2 \flat	g \sharp	821.94	821.83	2 \flat
a	908.17	908.00	3 \flat	a	870.80	870.80	0
a \sharp	962.16	962.13	1 \flat	a \sharp	922.60	922.43	3 \flat
b	1019.36	1019.37	0	b	977.44	977.53	2 \flat

If we calculate the beats in one second of the fifths and fourths of mathematically equal temperament in these two cases from the numbers given in the columns called *Correct*, in order to contrast them with the constant two and three beats of the fifths and fourths when tuning *By Rule*, we find them as follows:—

BAND PITCH.		FRENCH PITCH.	
Fifths.	Beats.	Fifths.	Beats.
c g	1.86	c g	1.74
c \sharp g \sharp	1.93	c \sharp g \sharp	1.86
d a	2.02	d a	2.00
d \sharp a \sharp	2.19	d \sharp a \sharp	2.08
e b	2.18	e b	2.23
Fourth.		Fourth.	
Fifths.	Beats.	Fifths.	Beats.
c f	2.34	c f	2.39
c \sharp f \sharp	2.57	c \sharp f \sharp	2.39
d g	2.73	d g	2.60
d \sharp g \sharp	2.92	d \sharp g \sharp	2.78
e a	3.31	e a	2.92
f b \flat	3.56	f b \flat	3.12
f \sharp b	3.40	f \sharp b	3.24

If we take the average of these beats, excluding the fourth c f, which is not tuned by the rule, we find:—

Mean of Beats of	Band Pitch.	French Pitch.	Mean of both.
Fifths	2.03	1.98	2.005
Fourth	3.05	2.84	2.945

It appears, therefore, that the rule gives as nearly as possible the mean amount of beats in all cases, being sometimes too much and sometimes too little by an extremely small amount. It was upon such observations that the rule was originally founded.

As the notice of the Birmingham Musical Festival which appears in our present number deals exclusively with the musical portion of the meeting, it may perhaps interest many of our readers to know that some of the leading local papers appear to think it necessary to touch on other matters. For instance, in a "gushing" article in one journal we read that Madame Gerster was "pale and serious," that her "fair hair was without any covering of hat or bonnet," and that she was "attired in a delicate French grey costume, with the fashionable brocaded skirt;" that Madame Patey was "in deep peacock blue, with lemon-coloured bonnet," and that she looked "a picture of health and matronly comeliness;" that Madame Trebelli was dressed "with all a Frenchwoman's taste in an elegant black costume, rich with lace, and a bonnet of white sprays on a dark sage-green ground;" and that Mrs. Sutton was "tastefully attired in pale primrose." Even presuming that we were sufficiently conversant with these millinery details to describe them in such professional language, we should certainly have thought it no part of our duty; but had we been able to record such interesting facts, and ventured no opinion upon the music at the following Hereford Festival, we should at least have warded off the attack of a local journalist, who, because unlimited praise is not given to the "provincials," tells the metropolitan critics that "London does not monopolise all the wit, wisdom, and worth of England—that all who live outside the twelve-mile radius are not fools because they can neither hear Big Ben or have the misfortune to be taxed by 'vestries.'" As those who attend for the press may, however, be considered "guests" for the time, these remarks are said to be offered "in the kindest spirit towards the offenders." Now does not this irate writer perceive that, without being a "fool," it is possible that, judging within his limited vision of artistic results, he would be more liable to error than one who not only hears "Big Ben" but all the greatest artists the world produces? and that a critic has no right to be considered a "guest" because he dwells temporarily in a city, or treated as an "offender" because he fearlessly does his duty?

EVERY true lover of music must watch with pleasure the rapid spread of Choral Societies, at the public concerts of which we have the result of the labour of many months, cheerfully given by the members, not only for their individual gratification, but, as we can testify from our own experience, really with an abstract desire to make known those works which are passed over by ordinary concert-givers, who are necessarily compelled to consult commercial rather than artistic value in the selection of their programmes. But with every hope that such institutions may continue to flourish and increase, we should be glad if by their side well-organised private societies for the cultivation of either vocal or instrumental music could be more extensively formed. Thibaut, in his excellent work on "Purity in Musical Art," after eloquently advocating the establishment of these delightful social unions, especially dwells upon the necessity of guarding against the intrusion of that frivolity which too often creeps into such gatherings. "The first and most essential condition for such a society," he says, "is that the members are judiciously chosen, that genuine lovers of art combine together, that care is taken to secure an equal distribution of voices, and to nourish to the full the love and enjoyment of true art. Consequently an evening devoted to singing must take precedence of all ordinary eating and drinking engagements, and all the members must

feel that an association that requires their united efforts to form and maintain must not be at the mercy of other ordinary pleasures, especially as, while in other gatherings the absence of one is not much felt, here the absence of a single voice may quite possibly bring the whole thing to a deadlock, and this even in choruses, where a single efficient voice may be an indispensable support to the rest." These words cannot be too much taken to heart; and as we have now so many competent musical amateurs, and the means for collecting a library are placed within easy reach, there can be no reason why such societies should languish for want of members or for material to carry on their good work.

THAT the Sunday League has done much towards bringing good music, without cost, to the people, instead of making the people go, at very serious cost, to the music, is now a fact sufficiently attested by the large numbers attending the excellent instrumental performances which take place every Sunday in the Regent's Park. But the following paragraph, which appeared in the *Daily Telegraph* of the 15th ult., must have surprised even the most sanguine members of the above-named Association: "Canon Wilberforce permitted a performance of sacred music by the band of the 1st Hants Engineers in the Deanery grounds this (Sunday) afternoon. Thousands of persons were present, and their conduct was most orderly." This news, from Southampton, shows not only that many of the clergy have no desire to oppose, but that some actually encourage the progress of this movement. One more sign of the times may also be found in the announcement of "The Coffee Music Hall Company, Limited," the list of the "Provisional Council" of which includes the names of the Very Reverend the Dean of Westminster, Sir Charles Trevelyan, the Rev. Canon Duckworth, and a large number of ladies and gentlemen of such high position as to form a sufficient guarantee for the stability of this Joint Stock Company, in which the public is now invited to take shares. Sir Julius Benedict and Mr. and Mrs. German Reed are also, we find, on the Council; so that it may reasonably be supposed that the promise of the Company to provide an "entertainment to which any man may take his wife and daughters, or even allow his wife and daughters to go by themselves," can be confidently relied upon. All this distinguished patronage of an undertaking expressly designed for enabling the people to hear music at a reasonable outlay will, we trust, be accepted as a convincing proof that the opposition to "Music Halls" was never directed against the institutions themselves, but against the kind of entertainment provided. The "music" in the Hall of the past demanded "stimulants" for its due enjoyment; but that in the Hall of the future may be appropriately accompanied by "refreshments."

LIVELY M. de Retz, who keeps the readers of *Le Ménestrel* well informed concerning the doings of the London Opera season, has now given them an account in his best vein of a visit to Madame Patti. Our spiritual friend, it appears, intrusted himself to the Great Eastern Railway, and passed through the towns of Bristol and Cardiff—in itself a remarkable achievement. At last he reached Glamorganshire, and halted at a village called Bridgend, where a dialogue took place. "Where is Watertown Hall?" "This way, your honour. When you come to the river turn to the left. One shilling." "How! a shilling!" "Yes, your honour. Every time the lady at the Hall meets me, she gives me one. You are a friend of the lady." "Admirably reasoned. Here is your shilling." Following the direction paid for,

M. de Retz came upon a "construction assez bizarre," half farm, half mansion, to which an enormous round tower gave a baronial air. Only one pull at the bell and the door opened, which proved to our friend that the servant was French, since an English domestic always keeps one waiting ten minutes. Then followed an interview with Caroline, "the best page in petticoats that ever waited on an operatic queen." "Madame is not visible," said Caroline. "How not visible? She expects us." "That is why she is not visible." "Where is she?" "At the bottom of the garden near the river. You will see her in a white dress and big hat, motionless as a statue." "Is she studying 'Lohengrin'? I do not see the swan." "Madame never studies." "Is she writing to her lawyers?" "Madame never transacts business." "Is she reading once more the chivalrous article that appeared in the *Daily Telegraph* concerning her benefit?" "Madame never reads the papers." "Then what is she doing?" "Catching trout for your dinner." "Dear reader," exclaims the ecstatic De Retz, "you have often entertained the strangest desires and given rein to the wildest aspirations, but did you ever dream of, one day, making a dinner of trout caught by Patti?" We can conscientiously answer, "Never."

TURNING over the leaves of a volume of vocal music the other day—bound in calf, with a carefully written-out list of contents, as was the custom in former times—we could not but be struck with the character of the words of most of the songs. True it is that in modern compositions for the voice the poetry is not usually of a high character; but then it is at least adapted to a refined drawing-room audience, and often founded either upon the hopeless passion of some one who has been left desolate and alone, or the love of a parent for a dying child. But a very considerable number of the songs which found favour in the last generation glorified the delights of fighting or eating and drinking in a style which to us appears almost repulsive. In the book above referred to, for example, is a well known song, in which the following verse—a fair specimen of the entire composition—occurs:—

Stand to your guns, my hearts of oak;
Let not a word on board be spoke;
Victory soon will crown the joke;
Be silent, and be ready.

To say nothing of the grammatical construction of these lines, surely "oak" is not such an excellent rhyme to "oak" that it should thus most absurdly be made to do duty for a more appropriate word. Then, after a "broadside"—represented musically by a rapid descending scale—attention is thus drawn to the state of the enemy's ship:—

See the blood, in purple tide,
Trickle down her batter'd side;

lines which we remember to have been usually received with rapturous applause. As a sample of the "gormandising" school of writing, part of a glee, popular in its day, called "The Alderman's Thumb," by Dr. Harrington, may be cited:—

Why tempts you turtle sprawling,
Why smokes the glorious haunch?
Are these not joys still calling,
To bless our mortal paunch?

Our readers will, we think, agree with us that the elegant inanity of the present day is better than the course realism of the past.

HONEST men can entertain nothing but profound contempt for journalists—if such there be—who sell their pens regardless of their opinions. The bare transaction is not very creditable, but the supreme disgrace it entails arises from the fact that an inno-

cent and confiding public, knowing nothing of what has taken place behind the scenes, are liable to be bamboozled and cheated by accepting as a candid opinion that which the writer has been paid to say. Hired advocacy, when understood to be such—in the case of a barrister, for instance—is perhaps tolerable. The world knows that its eloquence flows according to tariff, and that its sentiments are a reality or a sham as the case may be. Anyhow, it is honest and aboveboard, wherefore we may fairly congratulate an American contemporary upon the frank manner in which he has announced that his leaders and paragraphs are in the market. "Terms for editorial articles and notices can be had by applying to the editor." So runs the statement of our contemporary. He, good, honest man, will have nothing to do with "ways that are dark and tricks that are vain." Standing in the full light of day, he holds up his pen and demands a bidder, while quite willing, and we venture to say desirous, that all the world should regard as bought and paid for whatever may henceforth appear in his columns for a consideration. But to this end he should make some conspicuous distinction between leaders written to order and others which may have to be indited when business is slack. So frank and open an editor does not wish to deceive even by accident, and it will be well, therefore, to attach some mark to hired eloquence, by which its true character can readily be distinguished. In that case his readers, to use a familiar expression, will "know what's what." It may be, however, that our contemporary's customers object to such a course, believing that they buy the editor's repute for independent judgment as well as his pen. This is a difficulty, no doubt, but when was the path of the honest man free from obstacles?

WE have always earnestly advocated the advisability of musical pupils, either singers or players, studying harmony. A knowledge even of the elementary principles of the science not only enables vocalists and instrumentalists to understand thoroughly the works they are interpreting, but it gives them confidence in their performance, and instils a sympathetic feeling of confidence in their listeners. Yet we can no more understand why those who learn the grammar of music should become composers than why those who learn the grammar of language should become authors. The creative gift is an extremely rare one; but so little is this truth acknowledged that teachers of harmony are constantly asked by their pupils how long it will be before they are able to compose. That this delusion, so far from being rooted out, is duly fostered may be gathered from the advertisements daily appearing in the papers that a professor undertakes, "for a consideration," to correct and revise for publication any musical manuscripts which may be sent to him; and, as nothing in these advertisements is ever said about works being first submitted for approval, we may of course presume that even the veriest trash will be not only "corrected and revised," but actually printed, published, and sent for review. Now amongst the advertisements of the day we do not see that an author is prepared to put the writings of any ambitious amateur into sufficiently good English to allow of their publication; that an artist is ready to touch up the paintings of ladies and gentlemen so that they may be exhibited as their own; or that a sculptor will receive the clumsy statues of bunglers in the art, and by the exercise of his talent render them fit for the market. Surely, then, it should not be the office of a cultivated professor to aid in bringing the crude musical attempts of those who fancy themselves composers from their

legitimate home amongst an exclusive little *coterie* of flatterers into the real world of art.

A STORY told of the new French tenor, M. Mouliérat, is worth repeating. The son of a fisherman, and himself brought up to the sea, he a few years ago drew an unlucky number in the conscription and was absorbed into the ranks of the 18th Chasseurs, where he soon became famous as a troller of soldier's songs. In the ordinary course he would have served his time and perhaps have gone back to fishing, but accident placed him instead on the stage of the Opéra-Comique. This is how it happened. Some time during the summer of 1875 Marshal McMahon reviewed the garrison of Paris at Longchamps, one brigade consisting of the 18th Chasseurs and the 46th of the Line. The manœuvres were relieved by an interval for refreshment, during which the Linesmen gathered round and loudly applauded the songs of one of their number. "Pooh!" exclaimed a Chasseur, "we have in the 18th a fellow who can sing a great deal better than that." He was, of course, challenged to produce him, whereupon Mouliérat came forward and regaled his comrades with the patriotic hymn of Alsace-Lorraine. As luck would have it, Brigadier-General Bocher was within hearing, and, struck by the voice of the young warrior, ordered him to report himself at head-quarters the next morning. In the result, Private Mouliérat carried a letter from the General to M. Grosset of the Conservatoire, and France soon had a soldier the less. What a chapter of accidents is here. Had not the Linesman sung, had not the jealous Chasseur boasted of the nightingale in his own corps, had not Mouliérat accepted the challenge, and had not General Bocher been within earshot, M. Carvalho's tenor might now be catching fish in the Atlantic or mayhap drilling recruits in a barrack-yard.

SOME time ago, in a review upon a method of copying music, the great merit of which was stated to be that it would quite save the expense of purchasing new publications, we ventured to suggest that to multiply any copyright works was an infringement of the law especially framed for the protection of authors. Of course this drew an angry letter from the proprietor of the article noticed; and we are glad therefore now to give an opportunity for the other side to be heard. In our present number will be found a communication from a well-known organist and composer complaining of "the habit which prevails in some Cathedrals of copying, without permission, the vocal parts of copyright music for use during Divine Service," and asking us to make "some definite statement" upon the subject in our columns. The Act expressly says "that the word 'Copyright' shall be construed to mean the sole and exclusive liberty of printing or multiplying copies of any subject to which the said word is herein applied." Surely the meaning of this is clear enough to convince all that the practice is illegal; and it should need, therefore, but an appeal to their honour to discontinue it.

THE BIRMINGHAM AND HEREFORD MUSICAL FESTIVALS.

BY HENRY C. LUNN.

WE are quite certain that our readers will thank us if in our notice of the Birmingham Triennial Festival we abstain from any allusion to the now well-quoted work of Mr. John Thackray Bunce; for, interesting as are the details in that volume of the foundation of the General Hospital and the establishment of the Musical Festivals for the benefit of its funds, the records of this year's meeting are really of primary importance. In proof of the growing love for music—coupled, we hope, with an equal love for that charity which it has ever been the mission of

the art to promote—we may, however, preface our observations by alluding to the gratifying fact that the profits of these Festivals have recently enormously increased, that of 1873, especially, reaching the sum of £6,577; and although at the present meeting the returns have fallen below what was anticipated, we have every reason to believe that this has been caused more by that depression which has recently affected every undertaking of this kind than by any diminution of sympathy with the objects of the Festival. There has been latterly so great a rage for "monster meetings," that Birmingham has a right to feel proud at the success which has attended its triennial gatherings, seeing that the quality of the performances rather than the quantity of the performers has invariably been the attraction held out to the public. In truth it may be affirmed that the choir is kept in a state of permanent efficiency; and that, at the time of the Festival, like a well-organised army called into active service, every man is found fully prepared for his duty. That so disciplined a body, even of comparatively limited dimensions, is infinitely superior to a huge mass of singers, suddenly summoned from all parts of the country to execute the most exacting music with two or three rehearsals may be easily proved by listening to the tone of the Birmingham choir and contrasting it with that of more than double the number of vocalists in more than double the space, not to dwell upon the effect, in the Birmingham Town Hall, of the exquisite balance of power between choir and band.

The members of the Festival Committee announced that they had done all in their power to secure new works for the present meeting; but the result was certainly somewhat disappointing. If M. Gounod declined to contribute a composition unless £4,000 were guaranteed to him, we cannot blame the Committee for declining to accede to such preposterous terms; but surely this offer could have been made in time to allow of negotiations with other composers, if necessary. We have been taught to look to Birmingham for the production of works of importance, and the performance of two Cantatas, only one of which was written especially for the Festival, was scarcely sufficient to satisfy the public and sustain the *prestige* of the meetings. We will not now dwell upon the many almost unknown, but great, compositions which—failing the possibility of procuring novelties—might have been selected; but, considering the resources at command, it cannot but cause surprise that Bach, amongst the older writers, and Schumann, amongst the modern ones, should have been ignored.

On the opening morning of the Festival, Tuesday, August 26, "Elijah," as usual, attracted a large audience. Much interest was of course excited by the first appearance of Madame Gerster as an Oratorio singer; and although we cannot say that the result was everything that could be desired, there can be no question that she displayed talents of a very high order; and that, especially in the dramatic scene of the *Widow* with the *Prophet*, she achieved a marked success. In "Hear ye, Israel," however, where religious fervour rather than dramatic instinct is demanded, the effect, in spite of her excellent intonation and trained vocalisation, was somewhat disappointing; and this was also felt in the Quartett and Chorus, "Holy, holy," the high soprano notes in which require something beyond mere accuracy and power. Mr. Santley's best solos were "It is enough" and "Lord God of Abraham;" the whole of the declamatory portions, which form so important a feature in the music assigned to the *Prophet*, although being artistically and earnestly delivered, lacking that energy demanded for their due effect. The contralto solos in the first part were sung by Madame Trebelli, and in the second part by Madame Patey; the tenor solos being divided in the same manner between Mr. E. Lloyd and Mr. Vernon Rigby, efficient aid having been contributed in some of the concerted music by Mrs. Sutton, Messrs. Woodhall, Pountney, and Campion. The singing of the choruses throughout the work was simply superb: never, even at Birmingham, have we heard so perfect a rendering of "Thanks be to God," the jubilant portions of which were thrilling in the extreme; and in the fine Chorus, "Behold! God the Lord passed by," the delicacy with which the phrase "And after the fire there came a still, small voice" was given proved how thoroughly the

varied gradations of tone were under command. If the chorallists wished to atone for some few shortcomings in their singing of this Oratorio at the last Festival, they may rest assured that they were quite successful, and that their portion, at least, of the performance of 1879 will be long remembered as a perfect triumph.

The Miscellaneous Concert in the evening commenced with Max Bruch's Cantata "The Lay of the Bell," which, although not written for the Festival, was placed in the hands of the Committee for its first public performance in this country. We have always rumours of the forthcoming works at the Birmingham Festival, and when it was first announced that a composition of Max Bruch's was to be given, "The Lady of the Lake" was the subject mentioned as having been chosen. Now there can be no question that a decidedly Scottish subject demands what is termed a "local colour" in the music; and as Professor Macfarren has recently taken the theme of Scott's poem for a Cantata, we are glad to find that the German composer has not entered into competition with him, since an almost unavoidable similarity must have provoked comparisons which are better avoided. But Schiller's "Lay of the Bell" is a subject which necessitates no national peculiarity in its musical setting, a fact sufficiently proved by the Cantata of Max Bruch's, now heard for the first time in England, being as widely opposed in style to Romberg's well-known "Lay of the Bell" as if they were composed to totally different themes. In Romberg's treatment of the text we could scarcely cite a movement which shows high dramatic power, yet there is a charming freshness pervading the entire composition which cannot fail to please all who are content with melody and clearly defined writing. Max Bruch, on the contrary, has endeavoured to give almost a massive grandeur to the choral portions of his work; and many of his solos are so boldly defined, especially those for the *Master*, as to make us regret that they were partially shorn of their effect by being sung from an orchestra by vocalists in evening costume instead of from the stage, with all the accessories of appropriate dress and scenery. The ceremony of the casting of the bell is in Schiller's poem shaped into a tempting libretto for the composer's art, the gradual progress of the work suggesting many episodes in human life around which some exquisite poetry is woven. The original has been happily translated by Mrs. Natalia Macfarren, who brings to her task not only a thorough knowledge of German, but a true perception of the English words which will most appropriately fit the music. The Cantata opens with a vocal introduction, the tenors and basses in unison, which announces impressively the theme of the work. A bass Solo for the *Master*, with Chorus, "Fast immured in earthly hollow," is well written for the voice (although, like most of the solos for the *Master*, somewhat lugubrious), and contains a theme afterwards heard when reference is made to the making or casting of the bell. After a brief instrumental Prelude, a charming Chorus, "Joy shall its solemn chime betoken," occurs, the masterly writing in which created a profound impression, and elicited so much applause as to compel the composer, who conducted the work, to bow his acknowledgments. A tenor Recitative then introduces a flowing and melodious solo, "Oh, could ye linger," the theme of which is used effectively in the following Quartett and Chorus, the latter a vigorous composition occasionally written in eight parts. The orchestral treatment of this piece is deserving of much praise, the sustained notes of the wind instruments and the clever writing of the strings in the accompaniment adding much vitality to the vocal parts. The solo of the *Master*, "Lo, the mass grows brown and cleareth," followed by some comparatively unimportant Recitatives for alto and bass, lead to a florid soprano solo, in the accompaniments to which the wind instruments are effectively employed. The following Chorus, "The man must afield," opening with a well-marked subject for the male voices, and succeeded by a placid theme for sopranos and altos, contains much clever but somewhat restless writing. The next important number is a Chorus in C minor, "Hark! the signal of alarm," the dramatic power in which, descriptive of a sudden outbreak of fire, is of a very high order, although we cannot affirm that we are struck with that individuality of style which unmistakably marks the work of genius.

Some Recitatives with a Quartett and Chorus, "One fond look," appropriately placid in character, conclude the first part of the Cantata. A solo for the *Master*, "Deep in clay the ore lies buried," commences the second part; and after a brief Recitative for the same voice, a dirge-like Chorus, in F sharp minor, succeeds, the pathos of which seemed scarcely felt by the audience. The contralto solo, "Ah, the wife belov'd is summon'd," is somewhat commonplace; nor indeed can we award much praise to the solo of the *Master* or the following "Intermezzo," as it is termed, although the latter piece contains some well-considered writing both for voices and instruments, and, being pastoral in character, affords a welcome contrast to the many fully scored numbers which precede it. The two next pieces, however, amply compensate for this temporary falling off in the interest of the composition. The first, a Chorus, "Hallow'd order," is certainly the best wrought-out choral number in the Cantata, the fugal treatment of the themes, the boldness of the harmonies, and the richness and elaboration of the instrumentation amply evidencing the scholastic training, if not the original thought, of the composer. The following number, "Peace benignant," a melodious and placid Trio for soprano, alto, and tenor, is an excellent specimen of the composer's power of writing quiet music without striving after those effects which never come by striving. A scene, too much lengthened, in which, however, there are some extremely dramatic solos for the contralto, tenor, and bass voices; a somewhat noisy, warlike Chorus in C sharp minor; and a Recitative for the *Master*, are followed by an important and well-written Quartett and Chorus, "This be the duty of the bell," effectively commenced by orchestra and organ. The finale, a Quartett and Chorus, containing a recurrence to the theme of the first bass solo, includes several clever imitative phrases, but it is heavily—even noisily—scored throughout. There is certainly some good contrapuntal writing in this, as in other choral pieces in the work; but counterpoint, after all, is only a means to an end; and Max Bruch, although an apt musical scholar, is too prone, instead of adapting his forms to the requirements of his text, to adapt the text to the requirements of his forms. On the whole, however, we are inclined to pronounce a favourable verdict upon the Cantata. True it is that there is much of the mysticism of that "advanced school" which is now doing battle with the clear and intelligible style of those composers who have lifted music into its present high position; but there is a coherence in the writing which enables us to follow—even if we do not always agree with—the composer's intentions; and the instrumentation throughout, although occasionally somewhat redundant, is seldom ineffective, and never crude. Of the execution of the work, both by the vocalists and instrumentalists, we must speak in the highest terms. The principal singers—Mesdames Lemmens-Sherrington and Trebelli, Mr. Vernon Rigby and Herr Henschel—were thoroughly efficient; and although the solos of the *Master* were delivered roughly by Herr Henschel, such roughness did not ill accord with the character of the music assigned to him. The work was received throughout with the warmest applause, and at the conclusion the composer was greeted with a perfect ovation. The miscellaneous second part of the concert—commencing with the overture to "Semiramide" and terminating with that to "Fra Diavolo"—included vocal selections by Madame Gerster (who was encored for her brilliant rendering of Mozart's "show" song from "Il Flauto Magico," "Gli angui d'inferno"), Miss Anna Williams (who displayed an excellent voice, but little dramatic power in the hackneyed Scena "Roberto, o tu che adoro"), Madame Patey (who was compelled to repeat Giordani's "Caro mio ben"), and Mr. Lloyd.

Wednesday morning was devoted to the performance of Rossini's "Moses in Egypt," a work which, whether considered as an Oratorio or a sacred Drama, must ever command attention from the tuneful character of its solos, and the grandeur and boldness of writing displayed in many of the choral portions. That it never rises to sublimity may be freely admitted even by its greatest admirers, for Rossini's genius can scarcely be measured by his power of throwing, even into secular subjects, that depth of feeling which alone can place a composer in the highest rank of

his art. But his knowledge of vocal effect, his almost inexhaustible wealth of melody, and his picturesque and often vigorous instrumentation, appeal at once to an audience not too exacting in its requirements; and the reception of the work at Exeter Hall on its recent production by the Sacred Harmonic Society sufficiently proves that such music, whatever may be the text to which it is wedded, will not be allowed to die. On the present occasion the parts were thus distributed—Madame Sherrington (*Anais*), Miss Anna Williams (*Sinais*), Madame Trebelli (*Zillah*), Mr. E. Lloyd (*Amenophis*), Mr. Cummings (*Aaron*), Mr. Santley (*Moses*), Herr Henschel (*Pharaoh*), and Mr. Bridson (*Osiris*), Mr. Wallace Wells assisting in some of the concerted music. How these vocalists sang the solo music assigned to them it is almost needless to say; but it should be mentioned that, although applause was strictly forbidden, the Duet, "Oh, fate, how tell my sorrow" (*Amenophis* and *Pharaoh*), the Quartett with Chorus, "My heart sinks within me" (*Anais*, *Sinais*, *Amenophis*, and *Aaron*), and the well-known Prayer created a marked impression. The chorus-singing was throughout remarkable for precision, vigour, and beauty of tone, the great Finales especially being given with much effect, the conducting of Sir Michael Costa, who is always thoroughly at home in Rossini's music, being beyond all praise.

The Evening Concert commenced with a fine performance of Beethoven's Symphony in A, No. 7. Amongst the vocal pieces in the first part which produced most effect were Madame Gerster's brilliant rendering of Bellini's "Ah, non credea" (encored), Mr. Maas's "Céleste Aida" (which, although an ill-chosen piece for a first appearance in Birmingham, was well received), Madame Patey's "Che farò," and A. R. Gaul's Part-song "The Silent Land," which was so finely sung by the choir, under the direction of Mr. Stockley (who was received with that enthusiasm fully warranted by his admirable services as choirmaster), as to make us regret that more unaccompanied part-music had not been included in the programmes. The second part opened with a "Concert Overture," written expressly for the Festival by Dr. Heap. We need scarcely say that the word "Overture" for a piece of this nature conveys no definite idea to the audience, inasmuch as it implies that it is preliminary to something. True it is that Mendelssohn has used the term; but where he has written merely a concert-piece under this name it is invariably descriptive, as, for example, "The Isles of Fingal," "A Calm Sea and a Prosperous Voyage," &c. Dr. Heap gives us no key of this kind, and we are therefore compelled to regard his "Concert Overture" as abstract music. Being a "Mendelssohn scholar" it is unnecessary to record his perfect success as a master of instrumentation and of all the scholastic forms with which an earnest pupil must become acquainted during his course of study. But here our praise must end; for although his themes are, as a rule, well-marked and graceful, they are not agreeable enough to be welcomed on their reappearance. His treatment of the subjects is, however, extremely good, especial commendation being deserved for a pedal-point in the latter part of the composition, and for a clever and animated Coda. Dr. Heap, who conducted his work, received the warmest applause on his retirement from the orchestra. The vocalists in the second part, in addition to those already named, were Miss Anna Williams, Mr. Cummings, Mr. Vernon Rigby, and Herr Henschel, the latter artist singing the solo, with Chorus, "Where the pine-trees wave," from Schumann's "Faust," not, however, in a style to reveal its innate beauties.

Of the performance of "The Messiah" on Thursday morning little need be said, as far as the choralists are concerned, for we could scarcely name a chorus which was not faultlessly sung throughout. Mr. Maas, who gave the whole of the tenor solos, created a highly favourable impression; and if he occasionally forced his voice—more especially in the Air "Thou shalt break them"—it must be remembered that he had his effect to make, and that in the solo just mentioned the high A must be given in accordance with custom, if not in accordance with the spirit of Handel. The other principal parts were sung by Madame Sherrington, Miss Anna Williams, Madame Trebelli, Madame Patey, Mr. Santley, and Herr Henschel.

At the Miscellaneous Concert in the evening—which

commenced with Nicolai's Overture to "The Merry Wives of Windsor," and included in the first part a perfect rendering of Pissuti's Part-song "The sea hath its pearls," conducted by Mr. Stockley—the principal attraction was M. Saint-Saëns's Cantata, "The Lyre and the Harp," the only work of importance composed for the Festival. Victor Hugo's highly poetical verses have been rendered into most unpoetical English by Messrs. Sydney M. Samuel and James Donzel; but as M. Saint-Saëns of course composed the music to the original French words, we trust that those amongst the audience who followed the libretto glanced as little as possible at the translation. No subject can be better suited for musical colouring than the theme of the Lyre and the Harp—the former in persuasive tones inciting the young poet to taste the joys of the world, and the latter to devote himself to the higher duties of religion; and had the composer approached his task with as distinct an individuality of style as the poet has displayed throughout his beautiful Ode, a more solid success would have been the result. But M. Saint-Saëns, like too many composers of the present day, has not the courage to rely upon himself; and instead therefore of setting French music to French poetry, he has not only yielded himself to the seductive theories of Richard Wagner, but has in some places imitated his imitator, Gounod. Let us at once say, however, that in spite of this serious artistic defect, he has produced a work which on the whole is worthy of the occasion. Dismissing all speculation as to when we are listening to Saint-Saëns, when to Wagner, and when to Gounod, we find in many movements excellent and most appropriate music. The theme in E flat minor (the Harp), with which the Cantata opens, is tuneful, and well contrasted with the second subject (the Lyre), which first appears in B flat major—the former being appropriately ushered in with the organ, and the latter on a tremolo accompaniment principally with the strings. The opening Chorus has a prominent harp accompaniment, and contains some good choral writing. After a contralto solo, based on the Harp theme, an effective Chorus occurs with some clever instrumentation; but the mild fugue which is introduced in the course of it is scarcely in accordance with the words it is presumed to illustrate. The next number contains brief contralto and bass solos of little interest; and this leads to a Chorus, with a long introduction, à la Wagner, in which the theme of the Lyre peeps through the mist just sufficiently to be recognised. The orchestra, however, is well combined with the voices in this chorus, and, notwithstanding some rather disappointing fugal writing, it proved, on the whole, one of the most effective pieces in the work. The following tenor solo and Chorus, which concludes the first part, is appropriately religious in character, the theme for the tenor, introduced by the organ, showing that here the composer has at least thrown his feeling, rather than his knowledge, into the work. The Chorus, too, commencing with a marked phrase for sopranos and tenors, forms an effective accompaniment, the sopranos doubling the principal voice part an octave above. There is much good writing in the soprano solo, which opens the second part; although, as the composer has resisted the temptation to represent the Lyre and the Harp by the respective instruments, it is a pity that he should imitate the cooing of the dove by a chromatic passage on the flute, so often repeated as to become even ludicrous. The following two Duets, the first for soprano and contralto (the Lyre) with female Chorus, and the second for contralto and tenor (the Harp), are certainly the most telling, although perhaps not musically the best, in the Cantata. The latter contains a charming orchestral figure cleverly woven in with the voice parts and dying off with much effect in the closing symphony. The baritone solo, representing the seductive voice of the Lyre, is well expressive of the text; and the succeeding Quartett, where the Harp again urges the claims of religion, appropriately introduces the phrases of the opening symphony. The final Chorus is brief, but expressive in every phrase, a point of much interest being the introduction of the Harp theme in the accompaniment, augmented and for the first time in the major key, as if suggestive of the triumph of the better voice in the end. Whether this work will live, suggestive as it is of the composer's transition state, we cannot positively say; for public taste is eccentric, and

eccentric people very often make pets of what others would avoid. That it is highly poetical, and that M. Saint-Saëns has well-earned his claim to a hearing for his Cantata in the metropolis we unhesitatingly affirm. We have criticised the work solely according to what we conceive its real place in art; and have now only to record the fact of its almost perfect performance, the solo parts having been excellently sustained by Madame Sherrington, Madame Patey, Mr. Cummings, and Mr. Santley; and of the applause received by the composer (who conducted his work) on his leaving the orchestra. The second part of the concert commenced with the Overture to "William Tell" (which was finely played and, as usual, encoored), and vocal pieces contributed by Madame Gerster, Miss Anna Williams, Madame Trebelli, Madame Patey, Messrs. Vernon Rigby, Lloyd, F. King, and Herr Henschel, Madame Gerster's "Shadow-song" from "Dinorah," being redemanded, and Madame Trebelli being compelled to repeat the popular "Habenera" from "Carmen."

On Friday morning the programme commenced with Cherubini's Requiem in C minor, No. 1. With the exception of Bach's St. Matthew "Passion Music," no more truly devotional sacred composition exists than this Requiem; and although it may perhaps by some be said that a funeral service is scarcely an appropriate work to select for a musical festival, as a tribute to the genius of a composer too much neglected in this country the choice reflected the utmost credit upon the committee. Considering that not a solo voice is heard throughout this sublime composition, it is marvellous how vividly the varied feelings are expressed, the four-part Chorus alone colouring the words with a fidelity which cannot but enforce their solemn significance, even to the most impassive listener. The orchestral accompaniments, too, used throughout with that reticence which is the surest evidence of consummate power, form so integral a portion of the work that it is impossible in any part to disconnect them; and even with a good pianoforte reduction of the score the composition therefore appeals to the ear as the pencil sketch of a great picture appeals to the eye. The "Agnus Dei" and "Dies Iræ" may be especially cited as masterpieces, the latter movement, indeed, being positively thrilling in the intensity and depth of its expression. The contrapuntal writing throughout the work flows with an ease which conceals the ripened skill of its author; and the fact of there being only one fugue—commencing on the words "Quam olim Abraham"—is a proof that the scholastic knowledge of the composer, profound as it was, is nowhere displayed at the expense of the due expression of the text. The performance of the work afforded ample evidence that the utmost care had been exercised in its preparation; but strangely enough, the intonation of the singers, especially of the tenors, was often flat; and indeed the whole choir showed very evident signs of weariness. The composition however, despite this drawback, created a deep impression upon every musical listener; and we sincerely hope that its presentation on this occasion will have the effect of drawing the attention of Choral Societies to its many merits. The Requiem was followed by Schubert's "Salve Regina," for soprano and orchestra, Madame Gerster singing the solo with much earnestness and religious feeling. This work, marked Opus 47, was evidently written before the composer had formed a style of his own; but it is melodious and sympathetic with the words, the instrumental accompaniments being appropriately placid throughout. Sir Michael Costa's Offertorium "Date Sonitum," which closed the first part of the programme—a solo for baritone (with orchestra) and Chorus, although thoroughly operatic in feeling, is cleverly written both for the voices and instruments. It is, we understand, one of the composer's early efforts, and has been heard many years ago at Birmingham. On the present occasion the solo part being sung by Mr. Santley, the work, we need scarcely say, was presented under every possible advantage. The second part of the morning's programme was devoted to the performance of Mendelssohn's "Hymn of Praise," which both by band and chorus was excellently given, the tendency to flatness in the choir being no longer perceptible: indeed we have rarely, if ever, heard the choruses more finely sung. The solo parts were entrusted to Mesdames Sherrington and

Trebelli and Mr. Lloyd, all of whom were highly successful. We had hoped that Lord Norton, the President of the Festival, would not insist upon his absurd right of encoiring any piece he pleased, but a wave of his programme after the Duet "I waited for the Lord," convinced us of our error; and, to the utter detriment of the effect of the entire work, this one number was repeated. How long will it be before this custom, so utterly opposed to the feeling of the day, is abolished?

Handel's "Israel in Egypt" was well chosen to terminate the Festival on Friday evening, although perhaps the satisfaction at such a choice might be more felt by the audience than by the singers, who must have found it a severe task to attack so exacting a choral Oratorio after a week's really hard work. Scarcely any sign of fatigue, however, was apparent, even in those choruses demanding the greatest power; and the result was in the highest degree successful. The principal vocalists were Mesdames Sherrington and Patey, Miss Anna Williams, Mr. Vernon Rigby, Herr Henschel, and Mr. Bridson, all of whom sang as freshly as if they had just commenced their work, Mr. Rigby, especially, creating quite an enthusiasm by his excellent delivery of the Air "The enemy said." The National Anthem, which inaugurated the performance on Tuesday morning, formed an appropriate choral farewell to the large audience assembled; and then, after a warm and thoroughly deserved tribute of applause to the Conductor, Sir Michael Costa, the Festival of 1879 concluded. We have already alluded to the invaluable exertions of Mr. Stockley in training the choir to its arduous duties; and with a word of praise to Mr. Stimpson for his important services at the organ, and a recognition of the courtesy and devotion of the Stewards to their self-imposed duties, we bring our records of the performances to a close.

The pecuniary results of the Festival have, we are sorry to say, scarcely been as satisfactory as could have been wished, the receipts being only £11,729 11s.; but as the accounts were not made up at the time of our going to press, we cannot state the exact sum which will be given to the Hospital. We have already said that the general commercial depression may of course have had some share in producing this effect; but it would serve no good purpose to disguise the fact that there are some other circumstances which, in spite of their being sanctified by time, may perhaps in the present day act somewhat detrimentally upon the welfare of these meetings. We have much faith in the energy and hearty goodwill which has ever been shown by the promoters of the Festivals; but as it is conceded that musical men are not good in discussing business matters, may it not be equally admitted that business men are not good in discussing musical matters? and are we not right, therefore, in inferring that an artistic committee—or at least one with an artistic element—appointed by ballot, would draw up a better programme, both of untried and tried works, than could possibly be devised by persons who, with every good intention, have not the knowledge necessary for the performance of such a duty? We are convinced that those who have the best interests of the Hospital at heart would be too glad to delegate their power to others if they believed that a better result could be obtained; and as we feel strongly, therefore we speak strongly on the subject, knowing that, whether our advice be acted upon in the future or not, we shall at least be credited with an earnest desire to benefit an undertaking which has already done so much to encourage musical progress in this country.

THE unexampled success of the Worcester Festival, last year, has given an impetus to the long-established meetings of the Three Choirs which will no doubt tend firmly to secure their permanence; for so practical an answer to the objections raised against their continuance is of more real benefit to the cause than the most eloquent advocacy of their claims, either written or spoken. We have always been of opinion that a slight concession to the opposing party is infinitely better than persistent antagonism; and as the introduction of prayer before the performance of the sacred works in the Cathedral, at the last Festival, so effectually satisfied the scruples of the clerical authorities, we are glad to find that at the meeting at Hereford this

year the same custom was rigidly observed, more especially as the demeanour of the listeners seemed to prove that to the majority, at least, such ceremony materially deepened the effect of the music which followed. The programme of the Hereford Festival for the present year, although containing no positive novelty, was well selected, most of the compositions being not only of the highest order, but admirably calculated for the occasion, the rendering of these grand works in a Cathedral, as we have always maintained, being one of the main attractions of the Three Choir Festivals. On the opening day, the 9th ult., the Oratorio performance was preceded by a full choral service, the important points in which, musically speaking, were a Te Deum and Benedictus, in E flat, by Sir Herbert Oakeley, and Dr. S. S. Wesley's Anthem, "O Lord, Thou art my God." The smooth and scholarly writing in the Te Deum and Benedictus sufficiently evidences that the composer has based his style upon good models; but the noble Anthem of Dr. Wesley reveals the mind of one of the most earnest and gifted of our ecclesiastical writers, our only regret being that such music should form a portion of the Cathedral service in the early morning only. The rich accompaniments were, however, sufficiently well played by Mr. C. H. Lloyd on the still uncompleted Cathedral organ to enable the listeners to feel how grand would have been the effect had it been heard with a full band. Both the works named were well rendered; and the sermon, preached by Canon Sidney Lidderdale Smith, was an eloquent appeal on behalf of the objects of the Festival. The performance of "Elijah" commenced at the Cathedral at 1 o'clock; and here as we could not help thinking, so we cannot help speaking, of the late lamented organist of the Cathedral, Mr. Townshend Smith, a tribute to whose memory is due from those who, like ourselves, knew his untiring zeal and devotion to the cause of the Festivals, and his large-hearted sympathy with the many artists assembled, all of whom would willingly at any moment smooth over any difficulties which he might encounter by, if necessary, an extra amount of professional exertions. Mr. Langdon Colborne, his successor, evidently felt that in assuming the *bâton* on the first morning of the Festival he revived the recollections to which we have given utterance; for with some trepidation and a wise reliance upon the experience of those over whom he was placed, he endeavoured to earn, rather than to force, his position, and eventually succeeded in fairly gaining the good opinion both of artists and auditors. The performance of "Elijah" was entitled to almost unqualified praise. Madame Albani (who appeared before the public for the first time after her long retirement) exerted herself with the utmost success in the Air "Hear ye, Israel;" and Mr. Barton McGuckin, who shared the tenor music with Mr. Cummings, created a good effect with the pathetic solo "If with all your hearts," although he would have pleased musical listeners better had he not strained his voice and unduly dwelt upon his "best notes." The other solo parts were sustained by Mr. Santley (who sang the music of the Prophet throughout infinitely better than at Birmingham), Miss Anna Williams, Miss De Fonblanque, Mesdames Enriquez and Patey, and Mr. W. H. Cummings, Messrs. Fredericks and Chadwick and the Revs. W. D. V. Duncombe and J. H. Lambert contributing valuable aid in some of the concerted music. The choruses were given with excellent precision and effect.

The Secular Concert at the Shire Hall in the evening contained two important instrumental items—the Overture to "Der Freischütz" and Mendelssohn's "Scotch Symphony," both of which were listened to with marked attention. Mr. H. C. Cooper, who attempted the first movement of Beethoven's Violin Concerto, was, we were informed, an excellent performer twenty years ago; all we can say therefore is that we are sorry we did not then hear him. The vocal pieces included a fine performance of Mozart's "Mia speranza" by Miss Thursby, Beethoven's Scena "Ah, perfido" earnestly given by Miss Anna Williams, Donizetti's "O mio Fernando," in which Miss De Fonblanque displayed a good voice and cultivated style, besides solos by Madame Patey, Madame Enriquez, Mr. Barton McGuckin, Mr. Cummings (who deserves a word of hearty praise for his most intelligent rendering of Beethoven's "Adelaide"), and Mr. Thurley Beale. Mendelssohn's

"Hunting song" was also given by the Bradford Choral Society with good emphasis and precision, but with less refinement than it deserves.

The Cathedral performance on Wednesday morning commenced with Purcell's Te Deum in D, composed in 1692 for St. Cecilia's Day. Unlike some of the "additional accompaniments" we could mention, those furnished by Dr. Boyce for this work are so thoroughly in sympathy with Purcell, that, as at its performance some years ago in St. Paul's Cathedral, we are not struck with the slightest feeling of incongruity, or even impressed with the desire to separate the original from the altered score. Supposing that we wished to impress a novice with the grandeur and power of our great English composer, we cannot say that we should select this Te Deum for the purpose; but it contains some noble thoughts; and considering how largely Handel was influenced by the composition, its value in the history of sacred art can scarcely be doubted. The solo parts were excellently sung by Miss Thursby, Miss De Fonblanque, Madame Enriquez, Mr. Cummings, and Mr. Thurley Beale, the last-named artist especially distinguishing himself. All the choruses were most impressively given, the fine choral Finale, "O Lord, in Thee have I trusted," being particularly deserving of praise. The Te Deum was followed by the first and second parts of Bach's "Christmas Oratorio," as it is termed, although it is obvious not only that the word "Oratorio" wrongly defines its construction, but that the composer never intended the whole of the six parts to be heard at one sitting. Portions of this composition are however veritable gems, the least interesting—with some few exceptions, such as "Prepare thyself, Zion," and "Sleep, my beloved"—being the solos. The exquisitely harmonised chorals, however, and most of the choruses, must ever hold high rank amongst the composer's works. As the solos were entrusted to Miss Anna Williams, Madame Patey, Mr. Cummings, and Mr. Santley, we need scarcely say how finely they were rendered. Commencing with Handel's Overture to "Esther," the second part of the morning's programme contained Spohr's setting of the 84th Psalm, "How lovely are Thy dwellings"—the solo parts by Miss Anna Williams (who gave the Air "My soul doth long" with exquisite feeling), Madame Enriquez, Mr. Barton McGuckin, and Mr. Thurley Beale—Mozart's fine Fugue, "Pignus future," from the Litany in B flat (preceded by the slow movement), and Handel's "Zadock the Priest," the choral singing in the last-named work especially being remarkably striking, not only for decision, but for perfect balance of tone; enhanced effect being gained in the performance of the work by the use of the excellent additional accompaniments by E. Silas.

A performance was given at the Cathedral in the evening, which was so well attended as to prove that sacred concerts in this brilliantly illuminated building are increasing in attraction, and that the idea—which originated with the late organist, Mr. Townshend Smith—is well worthy of consideration in other Cathedral towns where festivals are, or may be, held. The programme consisted of Mendelssohn's setting of the 95th Psalm, "O come, let us worship," the same composer's well-known "Hear my Prayer," and Rossini's "Stabat Mater." The tenor solos in the first-named composition were finely rendered by Mr. Cummings, who gave a lesson to all desirous of singing sacred music with true and unexaggerated expression; and Miss Anna Williams and Miss De Fonblanque may also be congratulated on their success. The choruses too, were admirably given throughout. The rendering of the trying solo in "Hear my Prayer," by Miss Thursby, proved to us that she excels more in the florid operatic school of vocalisation than in the fervent expression of religious words; and although, therefore, she gave the notes with accuracy and earnestness, the composition failed to produce its usual effect. In the "Stabat Mater," the solos being entrusted to Miss Thursby, Miss De Fonblanque, Mr. Barton McGuckin, and Mr. Santley, Rossini's charming and melodious music received every justice. Miss De Fonblanque in "Fac ut portem," Mr. Barton McGuckin in "Cujus animam," Miss Thursby in the florid air with chorus "Inflammatus," and Mr. Santley in "Pro peccatis," achieved a marked success; but the luscious secular strains of this composition were

J. L. Hatton, Henry Leslie, Walter Macfarren, Ciro Pinsuti, and E. Silas, specially written for the Choir, will be produced.

THE Annual Datchelar Festival Service was held on Friday the 12th ult., at St. Andrew's Undershaft, Leadenhall Street, when an address was given by the Rector, the newly consecrated Bishop of Bedford and Suffragan of London. The musical arrangements were under the direction of Mr. Faulkner Leigh. The service was Stainer in D. Mendelssohn's "Hear my Prayer," was charmingly sung, the solo part being taken by the leading chorister boy, James Ward, whose sympathetic voice and artistic singing showed the careful training he had received. Beethoven's "Hallelujah" brought the service to a close. The choir was considerably strengthened by voices from St. Paul's and Westminster Abbey. Mrs. Stirling Bridge presided at the Organ, and performed Handel's Concerto in B flat.

With sincere regret we have to record the sudden death of Mr. G. T. Metzler, on the 1st ult., at the age of forty-four. For many years head of the well-known music publishing firm of Metzler and Co., in Great Marlborough Street, he succeeded in materially extending the business; and his artistic taste and literary acquirements brought him constantly in connection with many composers, for whom he wrote verses which are replete with poetical feeling, and many of which, aided by the music of Virginia Gabriel (Mrs. Marsh), Madame Sainton-Dolby, the late Henry Smart, Mr. J. L. Hatton, &c., have achieved much success. In private life Mr. Metzler was much esteemed, and his loss will be keenly felt by a large circle of intimate and sympathetic friends.

THE Saturday Popular Organ Recitals, at Bow, were resumed on Saturday the 27th ult., for their sixth season. The managers of these interesting concerts deserve much credit for their endeavour to bring within the reach of the working classes the best music interpreted by some of our ablest organists. We understand that during the present month Dr. Spark, of Leeds, Dr. Peace, of Glasgow, and Mr. Samuel Reay, of Newark, will be amongst the performers. The admission is extremely moderate, and the programmes contain not only the words of the songs, but explanatory notes of the organ music, adding much to the interest of the Recitals.

ALTHOUGH the prospectus of the Monday Popular Concerts for the next season is not yet issued, we are informed that negotiations are in progress with Madame Schumann, and it is hoped that she will be induced to accept an engagement to perform at some of the concerts during the series. Misses. Janotha and Marie Krebs, Madame Montigny-Rémaury, Herr Joachim, and Signor Patti will positively appear. The Monday Concerts commence on November 3 and end on March 22; the Saturday Concerts begin on November 8 and terminate on March 20.

Two Ballad Concerts, the first consisting exclusively of songs by English composers, with selections from the oratorios, are announced at Brighton by Mr. George Watts. For these the most eminent artists are engaged, including Miss Robertson, Mrs. Osgood, Madame Trebelli, Madame Patey, Madame Antoinette Sterling, Miss Julia Elton, Mr. E. Lloyd, Signor Foli, Mr. Maybrick, &c.; Mr. Charles Hallé and Mons. E. De Paris, pianists; and Madame Norman-Néruda, solo violinist. The first concert takes place on the 21st inst., and the second on November 7.

MR. ALFRED J. SUTTON announces three Subscription Concerts at the Masonic Hall, New Street, Birmingham, in the months of October and November, 1879, and April, 1880. The concerts already given by Mr. Sutton's choir have been eminently successful; and it is now intended to add chamber-music to the programmes, for the rendering of which the services of Mr. Nicholson (flute), Mr. G. Horton (oboe), Mr. Mann (horn), and Mr. Hutchins (bassoon), have been secured. Mr. Carrodus (violin) and Mr. Howell (violinello) are also engaged.

THE Islington Choral Society gave a performance of G. F. Root's sacred Cantata "Belshazzar's Feast" at the Windsor Street Chapel, Islington, on Thursday, the 25th ult., in aid of the Chapel fund. The principal vocalists were Miss Rosetta Tavender, Miss Steel, Miss Carpenter, Mr. A. Bird, Mr. G. Hibbard, Mr. W. Hibbard, and Mr.

Hibbard. The Conductor was Mr. George Randal, the Organist Mr. William Henry Whitmore, and the Reader Mr. Tucker.

No prospectus has yet been issued of Mr. Charles Hallé's series of Concerts for the forthcoming season at Manchester; but the following particulars may be relied upon. The series will consist of twenty concerts, commencing on Thursday, the 30th inst., and continuing every succeeding Thursday till the conclusion of the season. The band will consist of eighty performers, with a choir of between two and three hundred. Twelve of the concerts will be orchestral.

THE Highbury Philharmonic Society, under the direction of Dr. Bridge, intends producing Henry Smart's Oratorio "Jacob" at the first concert in the coming season. The Society bids fair to attain a high position, as, besides a chorus of about 120, there is a very fair amateur band, which is to be judiciously strengthened by professional aid, both at rehearsals and concerts. The meetings will take place at the Athenæum, Highbury New Park.

MR. WILLIAM LEMARE announces that the eleventh season of the Brixton Choral Society, of which he is the Conductor, will commence on the 6th inst. The works chosen for performance are Handel's "Jephtha," Spohr's "Calvary" (both with orchestral accompaniments), and the two new dramatic Cantatas, Henry Gadsby's "Lord of the Isles," and E. Prout's "Hereward."

MR. WILLIAM HARTY, who has been appointed organist of Hillsborough Church, has been recently the recipient of an address and presentation from the members of the Dundalk Parish Church, in which he has acted as organist for a considerable time. The members of the Choral Class also gave Mr. Harty a silver-mounted *bâton*, as an expression of their regard.

We understand that Mr. W. H. Holmes, Organist of All Saints', South Lambeth, is about to form, for the practice of miscellaneous part-music, &c., the "Stockwell Musical Society," the meetings of which will be held at the Institute in connection with the above-named church in Priory Grove.

We have reason to know that the statement which appeared in a contemporary, that the decease of Mr. G. T. Metzler would "bring into the commercial market the extensive music publishing business carried on in Great Marlborough Street, under the name of Metzler and Co.," is without foundation.

THE arrangements for the series of Concerts to be given during the coming season by the Glasgow Choral Union are not yet completed; but we have authority for saying that at the first concert, on December 9, Rossini's "Moses in Egypt," will be performed.

THE Seventh Annual Festival of the London Church Choir Association will be held in St. Paul's Cathedral on the evening of Thursday, November 6.

REVIEWS.

Musikalisches Conversations-Lexicon. Begründet von Hermann Mendel; fortgesetzt von Dr. August Reissmann. 11 Bände. (Musical Cyclopædia. Commenced by Hermann Mendel; continued by Dr. August Reissmann. 11 vols.) [Berlin: Robert Oppenheim.]

THE wonderful industry of the Germans in the compilation of works involving multiplicity of detail is proverbial. There is no language in which are to be found so many cyclopædias of large dimensions (sometimes extending to forty or fifty volumes, or even more) on all possible subjects. The Teutonic race seems to be gifted with an especial power of patient work; and assuredly in musical literature nothing has previously appeared comparable with the volumes now under notice. The present dictionary has been nearly ten years in course of publication. It was commenced in the year 1870 by the late Hermann Mendel, who died in 1876, while the seventh volume was in the press. The publishers were fortunately able to secure the services of Dr. Reissmann, a musician of eminence, to fill the post of editor, and the publication was

continued without intermission, and has been completed during the present year. A supplement, bringing the work down to this date, is now preparing.

It will give some idea of the extent of the dictionary, if we say that the eleven volumes contain 5,880 large octavo pages, and about 22,000 separate articles, varying in length from one or two lines to forty or fifty pages. So Herculean a labour as the preparation of a work of this magnitude necessarily required a large staff of contributors; and we find among the list of those who have assisted the editors many of the names of the most eminent theoretical and practical musicians of Germany. Among these are Messrs. C. Billert, Böhme, F. David, A. Dörfel, H. Dorn, G. Engel, M. Fürstenau, Gevaert, L. Hartmann, F. Hüffer, F. W. Jähns, W. Langhans, E. Mach, Nauemann, Oscar Paul, E. F. Richter, W. H. Riehl, Th. Rode, H. Ruff, W. Rust, O. Tiersch, H. Zopff, and many others. Some of these names will be familiar to many of our readers.

It will not, of course, be expected that we shall have read through the whole of the 5,880 pages, which, as we have already said, the lexicon contains. Such a labour would overtask the energies of even the most conscientious reviewer. On the other hand, we can honestly claim to have made a tolerably thorough examination of the whole eleven volumes, and not to have contented ourselves with the summary process which has been described as "cutting open the book, and smelling the paper-knife." The first impression derived from a careful investigation of the contents is one of astonishment at its completeness. It cannot be said that there are neither omissions nor errors in it; it is inevitable that such should occur in a work of this magnitude, and we shall presently call attention to some that we have noted; but the general accuracy is worthy of the greatest commendation.

To give any adequate idea of such a work as the present would require far more space than is available in these columns. We shall therefore select a few representative subjects, and point out some of the characteristic features in the treatment of each. For this purpose, it will be convenient to divide the articles into four classes, biographical, historical, technical, and æsthetic and miscellaneous.

In the biographical department, the first article of importance is that on Auber, which is remarkable for the just appreciation shown of the composer's style. Here it may be remarked, in passing, that the whole of the articles on non-German musicians are written with a discrimination and a freedom from prejudice which contrast favourably with many criticisms from German pens. This is perhaps even more noticeable in the estimates of Italian musicians, with whose style Germans certainly have but little sympathy. As an example we quote the close of the article on Verdi (vol. xi., p. 16):—

Some time must yet elapse before the prevailing prejudices against Italian music on the part of German musicians and critics are overcome—prejudices arising partly from the poverty of harmony, partly from the prevalence of dance-rhythms, even in situations where the German ear least expects them. True, Verdi as a contrapuntist will not compare with the German masters either of the past or the present—as in general the musical feeling of an Italian inclines to simplicity of harmonic treatment—yet he offers us ample amends for this deficiency in his deeply-felt melody and dramatically effective *ensemble*. Moreover the rhythm of Verdi's music is required by the national taste, which desires a more determinate and readily comprehensible rhythm, without at once conceiving it to be dance-music, as the German ear does. But if we resolve in German musical circles to take due account of this national difference of musical organisation, we shall meet Italian music in its latest development, as marked by Verdi, with greater sympathy than has hitherto been the case; and this truly not to the prejudice of German art, which, like that of all other nations, requires enlivening and exciting influence from without, that it may not fall into oneness (Einseitigkeit) and decay.

As only a few of the articles are signed, we cannot say who is the writer of these very just remarks; but we are sure that our readers will agree with us that the liberal spirit shown in them might be imitated with advantage even by some English writers on music. *Einseitigkeit*—i.e., sympathy with only one particular school—is unfortunately to be found in London no less than in Germany.

The biographies of the great masters are for the most part sufficiently full. We confess to some feeling of surprise at finding that, while eleven pages are devoted to the life of Handel, sixteen to Haydn, eight to Mendelssohn, and twelve each to Liszt and Weber, Mozart is dismissed in rather less than five. What is said is very good; but

we cannot but think that a composer who exerted such an enormous influence on the art as the author of "Don Giovanni" might have received a larger share of attention. The older composers and theorists have a considerable amount of space devoted to them. We may instance as excellent articles those on Guido d'Arezzo (nine pages), Hucbald (six pages), and Zarlino (seven pages), among the theorists, and on Lully, Rameau, and Adrian Willaert. The biographies of living composers are in general admirable; the article on Richard Wagner is noteworthy for the judicial impartiality with which a subject is treated on which the greatest differences of opinion exist. In some of the earlier volumes will be found estimates of musicians of our day which perhaps scarcely do them justice, as, for instance, in the case of Brahms; but it is only fair to remember that several of his greatest works have been produced since the article was written. So again, the late Hermann Goetz is dismissed in three lines; which is to be accounted for by the fact that the article was written before the production of the "Taming of the Shrew," the work which first established the reputation of the composer. It is a curious thing, as indicating the relatively slight amount of knowledge on the Continent with regard to music in this country, that nearly all the mistakes we have noticed in the biographical portion of the work refer to Englishmen. Thus we are told that Arnold's edition of Handel is in vocal score, instead of in full score; that the Rev. C. J. Latrobe (whose birthplace, by the way, is given as "Fulnee" instead of "Fulneck") published a collection of sacred music in five volumes, the real number being six; that the late Earl of Westmorland (*sic*) was called "John Jane." Similarly we read of "John Vall Callcott." In the biography of Thomas Attwood no mention is made of the fact that he was a pupil of Mozart. Some of the mistakes made are exceedingly comical. For instance, under the article "G. A. Macfarren," we find the following astounding statement: "When in 1875 a grand music school was founded in London under the highest patronage with the name of the 'New Royal Academy of Music,' Macfarren was appointed to the post of director." There is evidently a great confusion in the mind of the writer between the Royal Academy and the National Training School for Music. In the same article we read of the Professor's "son William." As the gentleman in question is described as "a clever pianist, and Professor at the older Royal Academy," it is evidently Mr. Walter Macfarren, the brother and not the son of George Alexander, that is referred to. No less amusing is the statement (vol. viii., p. 264) that Mr. Sims Reeves "retired entirely from public life in 1856"! Before leaving the biographical portion of the work, it will be as well to call attention to a few omissions which we have noticed. Of musicians (mostly natives of, or resident in England) whose names we might reasonably have expected to find are Sir John Goss, T. A. Walmisley, Dr. S. S. Wesley, E. J. Loder, John Hullah, Mr. Manns of the Crystal Palace, the late Signor Mongini, and Hans Richter, one of the greatest living conductors. Again, while the names of several librettists (such as Da Ponte, Ramler, Casimir and Germain Delavigne) are given, that of Eugène Scribe, perhaps the most distinguished of all, is not to be found. Some at least of these names will probably be included in the supplement.

A novel feature of the present dictionary is the series of articles, mostly very valuable, on national music. Many of these, such as the essays on Egyptian, Arabian, Assyrian, Chinese, Greek, Hebrew, and Indian music, are chiefly interesting from an antiquarian or ethnological point of view; but others, such as those on Bohemian, French, Italian, and Russian musical history, occupying from fifteen to thirty pages each, will be found of more practical utility. It is to be regretted that the article on the music of Great Britain was not entrusted to an Englishman. Herr Eberwein, the writer, has taken much pains in collecting his material, and the historical part of the article is in general correct enough, though we find one curious slip in the statement (vol. iv., p. 409) that "the so-called *Commemorations of Handel* took place annually since 1784, and even now exist under the name of Handel Festivals." As a matter of fact the Handel Commemorations were discontinued after the year 1791; and the

Handel Festival is of course not (as would be implied from the above statement) annual. But it is in the concluding summary of the present condition of music in this country that we find the strangest statements. For instance, the list of recent or living distinguished composers is as follows: "George Perry, E. Murdie, John Hullah, Horsley, Onslow (who, by the way, was a Frenchman), Sterndale Bennett, H. H. Pierson, Macfarren, W. F. Taylor, Henry Smart, H. Leslie, Oakley, Cowen, Will. Callcott, Stephen Glover, Arthur Sullivan, G. A. Osborne, Barnby, H. Gadsby," &c., a list equally remarkable for some names which it does contain as for others that it omits. No less curious is the list of distinguished vocalists, which however is too long to quote. Four lady pianists are named—"Mrs. Anderson, Madame Dulcken, Madame Arabella Goddard, and Mdlle. Bondy"—only two of whom are English. Most comical of all, however, is the list of our leading conductors or, to speak more accurately, "music directors"—Messrs. Alfred Mellon, Dr. Wyld, Hullah, John Ella, G. Grove, and G. Mount. Surely there must be some fatality attending the best meant efforts of foreigners to do justice to the state of music in this country!

It is when we come to examine the technical portion of the present work that we find the most cause for admiration. In this respect the dictionary may be fairly said to be unique. Hardly anything seems to have been omitted; and many articles treat of their subjects in a really exhaustive manner. Such are the elaborate essays on Acoustics (48 pages), Consonance and Dissonance (42 pages), Harmoniesystem (32 pages), Intervallenlehre (26 pages), Organ (19 pages), Violin (20 pages), and many others of less extent. The articles on the various orchestral instruments give not merely a history, but in most cases an account of their mechanism and hints as to their use, which will be found of great value to the composer. In one instance an entire separate article, under the heading "Posaunensatz," is devoted to the proper method of writing for the trombones. An immense amount of miscellaneous information, much of which is difficult to obtain elsewhere, will be found in this department of the work.

No less interesting are the æsthetic articles, and those which, from inability to classify them, we may call miscellaneous. Among these are the papers on "Besetzung"—the composition of orchestras and military bands; "Direction"—the art of conducting (an admirable essay of twelve pages); "Pianofortestil," "Romantik," "Tonmalerei"—a most fascinating article on tone-painting; "Unterricht in der Musik" (teaching music), and others too numerous to mention. Our notice has already extended to such length that we have only space to refer to two highly characteristic articles—those on "Zeitschriften" and "Literatur"—as showing the enormous amount of labour expended in the preparation of the work. The former contains a nearly complete list of all the musical newspapers past and present of all languages. The titles are given of 155 different publications, with the names of the publishers, frequently also of the editors, and, in the case of many of the older and rarer journals, some account of their contents. The article "Literatur," which occupies forty-one pages, gives a list of all the more important works on music published in Germany, France, England, Italy, and even Spain, with the place and date of publication, the name of the publishers, except in the case of older works, and in some instances a short notice of the contents. The subject is divided into twenty-one heads, in the following manner:—

- (1) Origin of Music. (2) Beauty and Use of Music.
- (3) Moral Effects of Music. (4) Physical Effects of Music.
- (5) General Musical History. (6) Music of the Hebrews.
- (7) Music of the Greeks and Romans. (8) Writings on Music in the Middle Ages. (9) Works on Modern Music.
- (This section, as also some of the following, give references to important articles in musical newspapers, as well as to separate books.) (10) Church Music. (11) Theatrical Music. (12) Military Music. (13) Biographies and Obituary Notices. (14) Dictionaries and Cyclopædias. (15) Æsthetic, Critical, Explanatory, Controversial, and Periodical.
- (16) Singing Methods and Instructions. (17) General Musical Instruction, Harmony and Composition. (18) History of Musical Instruments, and Methods for the

same. (19) Acoustics; Physiology of the Voice. (20) Temperament, Keys, Rhythm, &c. (21) Miscellaneous.

This voluminous Catalogue is founded on C. F. Becker's "Systematisch-chronologische Darstellung der musikalischen Literatur;" but as that work was published as long ago as 1836, the labour of completing it by adding all the more important works issued during the last forty years must necessarily have been very heavy. The list, of course, does not pretend to be complete; but it contains a mass of information, which for purposes of reference is exceedingly valuable.

Though we have necessarily dealt in a most inadequate manner with the work before us, we believe that we have said enough to show that it is, in spite of inevitable omissions and errors, a dictionary which, as a whole, it would be difficult to overpraise. There is, we fear, no probability of an English translation being produced; the labour and the cost would alike prevent this. But every musician who can read German would do well to place the book upon the shelves of his library. It should be added that the price, considering both the quantity and the quality of the contents, is ridiculously low.

The Mechanism of Voice, Speech, and Taste (Throat and Tongue). By G. J. Witkowski, M.D., Membre de la Faculté de Médecine de Paris. Translated and edited by Lennox Browne, F.R.C.S.E.

[Baillière, Tindall and Cox.]

MR. LENNOX BROWNE has materially added to the many services he has already rendered to the public in connection with the subjects of the throat and vocal organs by the translation of Professor Witkowski's work. The information contained in this treatise is made doubly valuable by an accompanying "Movable atlas, showing the positions of voice, speech, and taste, by means of superposed coloured plates," reference to these illustrations being made by letters. Regarding the various theories of the active agent in voice production, the author says, "Some attribute this important function to the air, others think that it devolves exclusively upon the vocal cords. The partisans of the latter hypothesis rest upon a pathological proof of great value, viz., that a lesion, however slight, of the mucous membrane of the vocal cords is sufficient to modify the purity of the voice. Yet Helmholtz seems to have demonstrated by the aid of the vibration microscope, that while complex sounds of the voice are due to the vibrations of the air, simple sounds are produced by vibrations of the vocal cords." However this may be, the treatment of these organs by experienced singing-masters has been much improved lately through the light of medical science; and we quite believe with the author of this work, that although we are now tolerably agreed to compare the vocal apparatus to a reed instrument, "it is well to consider the larynx as an instrument *sui generis*, the oldest, the simplest, and the most perfect which exists; nor is there any reason for seeking its analogue in any instrument with which we are acquainted." It is impossible to praise too highly the execution of the elaborate coloured plates in the "movable atlas" already referred to; although perhaps such praise would carry greater weight in a medical than a musical journal.

The Old Grenadier. Song. Words by Edward Oxenford. Music by A. C. Mackenzie. [Novello, Ever and Co.]

MR. MACKENZIE is known as a song-writer chiefly by his thoughtful compositions in the style of the classical German *Lied*, but that is no reason why he should wholly refrain from works of a more popular character. A "people's song" need not be rubbish, though it so often is rubbish as to make the distinction difficult. It may have the characteristics of good music, such as truthful expression, melodic beauty, and elevation of style, in common with the properties that most attract attention from the many. If any doubt existed upon this point, we should refer for assurance to the song before us, which is the work both of a musician and of a writer for the people at large—a combination, by the way, most desirable in every case, and one, for many reasons, to be encouraged. The subject of Mr. Oxenford's verses is true to actual life, and this must at once explain and justify its sanguinary nature. Our grenadier belongs to the old fighting school, in which

the graduates could never have enough of "punishment." He should have lived when wars went on for thirty years at a stretch, but even as it is he looks proudly back upon not a few agreeable experiences of wounds and death, and delights to shoulder his crutch and show how fields were won. "Hurrah," says he

for gun and sword
My friends till death they'll be.
Hurrah, once more, for the cannon's roar—
A soldier's life for me.

This is the burden of the old man's song, and it is not likely to be without its effect upon a fighting nation such as our own. We hardly need to point out what sort of music should be connected with verses like those from which we have quoted. It should suggest the measured tramp of armed men; reflect the boldness which banishes fear, and convey the exultation that accompanies the fierce rapture of the strife. All this Mr. Mackenzie's music does in no commonplace manner. The melody marches with a fine rhythmic swing. The accompanying harmonies, without being of the "vamped" order, are natural and effective, and the spirit of the words is reflected with the utmost nicety. We should add that the key is C minor (highest note E flat), the refrain being in the tonic major. Mr. Santley has added "The Old Grenadier" to his repertory, but even apart from this acknowledgment of its merit, the song cannot fail to win large approval.

Genrebilder. Six pieces for the Pianoforte. Composed by Hermann Goetz. (Op. 13.) [Novello, Ewer and Co.]

No long time has elapsed since we reviewed at some length the German edition of these charming tone-pictures, further acquaintance with which has enhanced rather than diminished the high opinion we were constrained to express at first sight. Music of the finest order is here—not easy to play therefore, nor such as can be grasped with a single effort, but music which, once mastered, becomes an abiding joy. The present edition possesses an advantage for English amateurs in that the verse forming the key to each "picture" is a translation and not a mere reprint of the German original. This lays bare to non-German readers what was in the mind of the composer, and gives a clue to expression such as could not possibly be arrived at by any other means. In all respects beside, the edition is a faithful transcript; and the publishers may again be congratulated upon the practical manner in which they have appreciated the worth of Hermann Goetz's music.

The Orpheus (New Series).

I loved a Lass. Love's good morrow. Merrily rolls the mill-stream on. Now night her dusky mantle folds. Four-Part Songs for Men's Voices. Composed by Samuel Reay. [Novello, Ewer and Co.]

THE new series of the "Orpheus," containing part-songs for men's voices only, will be found a mine of wealth for vocal amateurs. One hundred and fifty-nine numbers are already published, including compositions by the most eminent modern writers. The four by Mr. Reay, recently issued, may be cited as amongst the best of this popular composer's works. No. 1, to some quaint verses by George Withers, has a well-marked and most appropriate theme, in A minor, the passage in the relative major—especially the emphatic syncopation in the bass, on the dominant, to the word "fool"—being highly effective. No. 2 is extremely melodious, and harmonised with skill and judgment throughout; the oft-repeated "Good-morrow" giving some opportunities for imitation, of which the composer has happily availed himself. No. 3, words by George Coleman, is an excellent setting of some simple verses, a good point being gained by the change from 6-8 to common time; and No. 4 is a regular English hunting song, full of the life such a stirring subject demands, and containing some effective responsive phrases for the various voices.

Six Pieces for the Organ. Composed by E. Silas. [Ashdown and Parry.]

THE perusal of these pieces has given us real pleasure, so fresh and melodious are they. Mr. Silas always has something original to say, and he generally says it in a powerful and masterly manner. No. 1 is an Andante in G minor, based upon good and interesting subjects, excellently adapted for an opening Church Voluntary; while No. 2,

which is a vigorous and well-developed March, would be equally suitable for the end of the service. The first part of No. 3—in A major—is built upon a short phrase of four bars, which, after considerable modulation, is brought to a conclusion in the key of the tonic. Then, rather unexpectedly, the movement proceeds in fugal form, and is based on a very melodious though rather long theme, which evidently has grown out of the first subject. No. 4 is a Pastorale in G major, and is a truly original and tolerably effective composition. No. 5, which is entitled "Meditation in a Cathedral," is a thoughtful and dignified work. Though marks of expression are scarce, it is plainly evident that Mr. Silas desires that this movement should display the character which belongs specially to the organ—that of a very extended *crescendo*. The last number, an Elegy in B flat minor, is, as its title explains, a very sombre movement, containing several exceptionally effective points. In fact, these pieces show that Mr. Silas is deserving of a place in the very first rank of composers for the organ.

Second Sonatina, for the Pianoforte. Intended as a preparation for the study of the Sonatas by the Great Masters. By Stephen Heller. [Forsyth Brothers.]

WE are perfectly ready to accept this Sonatina by so eminent a writer as Stephen Heller entirely upon its own merits, and not as a preparation for Sonatas by other masters; for assuredly the smaller works of a composer will sufficiently introduce any student to his larger ones, not to dwell upon the fact of the Sonata before us being quite as difficult as many we could name by the "great masters" themselves. In the first movement we have some really excellent writing; and although the Scherzo is somewhat wanting in interest, the "Larghetto," headed "Feuille d'Album," and "Finale" make ample amends. The last movement, indeed, is full of life; and played *presto*, as the composer has marked it, will require a nimble finger to give it due effect. A feeling of continuity is gained by a return to the theme of the first movement, ingeniously augmented, the character of the accompaniment being preserved throughout. The Sonata will be found a very valuable study both for the finger and the mind of the young pianist.

Miniatures, for the Pianoforte. Composed by Bruno Ramann. [Stanley Lucas, Weber and Co.]

ALTHOUGH this collection of little sketches has an English title-page, the German name of each piece is given before the English, so that we have a right to infer that they were not first published in this country. How far the idea, so successfully carried out by Schumann, of telling little stories in pianoforte pieces, can be justified, is a question which cannot in this place be entered upon; but certainly the composer of these "Miniatures" has a right to a place amongst the many who have moulded their ideas in this form. No. 3, "Love's Message," and No. 4, "The Reply," may be cited as amongst the best of the numbers, the former, especially, being an extremely attractive piece in 4-8 rhythm, with an almost continuous triplet accompaniment. No. 6, too, "Silent Happiness," has a placid theme appropriately illustrating the title; several stretches in the left hand, however, somewhat detracting from the simplicity which should characterise so unpretentious a trifle.

The First Star. A Twilight Song. Words by Jetty Vogel.

The Maiden's Tryste. Song. Words by Jetty Vogel. Composed by Mary Hale. [Novello, Ewer and Co.]

BOTH these vocal pieces show that the composer has feeling for melody and an earnest desire to give due expression to the words. But we should counsel her not to begin a simple song in F and end it in D, as she has done in the first of the two before us. The "Maiden's Tryste" has an agreeable theme, and on the whole it is well harmonised. A few hints from a good master would, however, be serviceable to her; and meantime it would be well if she were to reconsider the second and third bars of the opening symphony, where the triad on the subdominant leaps on to the chord of the sixth on the leading-note. In the song the same melody is properly accompanied.

The Maiden at the Hostel. Song. Words by Fred. E. Weatherly. Music by Rosetta O'Leary Vinning. [Stanley Lucas, Weber and Co.]

It is so common a fault to compose the first verse of a song, and allow the second to take its chance of fitting the music, that it is quite refreshing to find, as in the present instance, the poet and composer in sympathy throughout. We may presume that the persistent triplets at the commencement represent the steps of the hero's horse as he gallops away after quaffing "the cup she gave him"; and as he also gallops back again, to end this little tale of love happily, we can see why this figure so often recurs, and why these triplets become more rapid and more joyful towards the conclusion. This is in every respect a charming song, the poetical feeling of the music being as obvious as its refined and artistic treatment.

Peace. A Fable. Words by I. J. Innes Pocock. Set as a Glee for A.T.T.B. by J. Frederick Bridge, Mus. Doc., Oxon. [Novello, Ewer and Co.]

To those who like humorous words and humorous music it is really refreshing when poet and composer unite to produce a glee so refined in character as the one before us. The fable is excellently told, and Dr. Bridge has thoroughly caught its meaning. Nothing can be more appropriate to the words than the sudden change in the character of the music to the phrase "The tears were standing in his eyes"; nothing more really comic than the treatment of the lines concluding with "The Wolf and Sheep have hired a farm, and the Dog dines with the Rat." We heartily commend this composition to all who can appreciate its merits and realise the intentions of the authors.

This is the Birthday of my Love. Part-song for Four Voices. Poetry by Sir J. Bland Burgess, A.D. 1790. Composed by Arthur Henry Brown.

[Novello, Ewer and Co.]

SIR J. BURGESS's excellent verses have received a sympathetic setting by Mr. Brown, who writes with evident freedom, and generally most carefully. We cannot however, reconcile ourselves to the two consecutive chords of the 6-4 between bars 11 and 12, page 3: the first should have been a chord of the 6th upon A. The change of key after the first pause is extremely happy; and the modulation into E minor on the words "Sing, little birds, above her head," is as unexpected as it is beautiful.

The Offertory Sentences. Set to music by Frederick Cambridge. [Novello, Ewer and Co.]

Good settings of the Offertory Sentences are few, though the words are peculiarly suitable for musical treatment. We therefore welcome Mr. Cambridge's music all the more heartily, especially as it shows that the composer has thoroughly entered into the poetic spirit of the text. Of course it would be altogether unreasonable to expect twenty short compositions to be of equal merit, but a melodious and suitable theme is to be found in each, and the work certainly deserves to be well known.

FOREIGN NOTES.

At the Berlin Opera the performances during last month have been, as usual, of a varied character although comprising no absolute novelty; among the principal works produced being Meyerbeer's "Le Prophète" and "Roberto il Diavolo," Marschner's "Hans Heiling," Wagner's "Der fliegende Holländer," "Rienzi," "Lohengrin," and "Tannhäuser," Weber's "Freischütz," and Brüll's "Das goldene Kreuz." First representations are, however, promised for the current season of Goldmark's "Königin von Saba," Nessler's already much-talked-of Opera "Der Rattenfänger von Hameln," and Heinrich Hofmann's "Aennchen von Tharau." Spontini's spectacular Opera "Olympia," which received a fragmentary revival during the late festivities in connection with the Imperial Golden Wedding, will also be produced, in its entirety, this winter. At the Friedrich-Wilhelmstadt Theater the proposed first performance of a new opera by Suppé, entitled "Boccaccio," has been looked forward to for some time with much curiosity. Berlin is also to have its

Concerts Populaires during this winter; Herr Julius Liebig, the director of the Kur-Capelle, at Ems having announced his intention of giving a series of orchestral concerts in different parts of the capital. At the Hof Theater at Hanover the regular performances of Opera, under the energetic direction of Dr. Hans von Bülow, were resumed last month with Wagner's "Tannhäuser." During the recess the orchestral part of the house had been lowered after the Bayreuth model, an innovation which is generally pronounced entirely successful. Berlioz's Opera "Beatrice et Benedict" and Bizet's "Carmen" will be among the attractions of the Hanoverian season. The latter work, which has recently been most successfully mounted at the Vienna Opera, will shortly be introduced to German audiences generally, being already in course of preparation at the majority of the leading operatic establishments of the country.

Much activity is displayed at the Imperial Opera of Vienna in rehearsing and remounting Mozart's operatic works, the contemplated production of which, in chronological order, is regarded with much favour and interest by the music-loving inhabitants of the Austrian capital. The cycle, while disregarding the earlier stage-works of the composer, will commence with "Idomeneo," which Opera has not been performed at Vienna since 1815, and will conclude with "La Clemenza di Tito," to be performed on January 27, the anniversary of the composer's birth. The series will be brought to a worthy termination with a performance of the "Requiem."

The newly-erected Hof Theater at Darmstadt, on the site of the building which was destroyed by fire some few years ago, will be inaugurated on the 5th inst. with a festive Prologue, to be followed by the performance of Wagner's "Lohengrin." The two following evenings will be devoted to Schiller's "Wallenstein" Trilogy. Wagner's "Meistersinger" is in active course of preparation, under the direction of Herr Schmidt, the able conductor of the orchestra.

The annual series of concerts at the Leipzig Gewandhaus will be resumed on the 9th inst.

Marchetti's Opera "Ruy Blas" has met with a very cool reception during its recent first performance at the Royal Opera at Dresden.

Herr Hermann Franke, the eminent violinist, has just completed a most successful concert *tournee*, in conjunction with the Viennese pianist, Herr Alfred Grünfeld, at various Austrian watering-places. The reception accorded to these artists has been throughout most enthusiastic, and the attraction exercised by their concerts on the public may be measured by the fact that they have also proved financially successful, while the reverse has been the case this season with all the other similar undertakings at the places referred to. The two virtuosos will continue their *tournee* in the leading musical centres of Germany.

The centenary of the foundation of the Theatre at Mannheim will be celebrated by festive performances during the days of the 7th and 9th inst., Mozart's "Zauberflöte" being included in the programme.

The *Times* says: "Byron's 'Manfred' has been performed at the Munich Hof Theater with Schumann's music, and the *Allgemeine Zeitung* declares it perfectly fitted for the stage. Herr Possart represented the hero in a style worthy to rank with his *Nathan* and *Hamlet*."

The *Leipzig Signale* says: "An interesting portrait of Mozart has recently been published by the eminent Munich photographer, Franz Hanfstängl. The original drawing was taken from life in 1787 by Doris Stock, and represents the composer's features with far less of the mild and childlike expression to which we have been accustomed. Energetic, exceedingly clever, and somewhat sharp is the expression of his face in this portrait."

Mr. H. A. L. Seligmann, an English tenor, will take a leading part in the solo portions of Haydn's "Seasons," to be performed this month by the Düsseldorf Musikverein, under the direction of Herr Julius Tausch.

The Théâtre de la Monnaie of Bruxelles reopened its doors for the present season of Opera on the 5th ult. with an excellent performance of Meyerbeer's "L'Africaine," the principal rôles being intrusted to Mesdames Fursch-Madier and Rebel (a pupil of the Paris Conservatoire), MM. Sylva (tenor), Devoyod (baritone), Gresse and

Dauphin (basses). Meyerbeer's Opera has been succeeded by "La Dame Blanche" and "La Traviata" at the institution in question.

M. Vaucorbeil, the new Director of the Paris National Opéra, has made a great hit in the production of Auber's masterpiece, "La Muette de Portici." The Opera, which was revived on the 8th ult., had been banished from the Parisian operatic stage for many years on account of its revolutionary tendencies; its stirring melodies having, in fact, played a conspicuous part, together with the "Marseillaise" and "La Parisienne," during the Paris Revolution of 1830. There being no plausible reason why the Republic should dread the associations connected with Auber's strains, the revival of the Opera has been one of the first moves under the new régime, and "La Muette" has during the past few weeks almost entirely absorbed the *répertoire* of the Grand-Opéra, realising, on the average, 18,000 francs nightly, a sum which far exceeds the receipts hitherto reached by any other Opera produced by M. Vaucorbeil. The performances of the Opéra-Populaire at the Gaieté will shortly commence with Halévy's "Guido et Genevra," a new Operetta by Lacome, entitled "Pâques Fleuries" will be brought out by the Folies-Dramatiques.

M. Capoul, the French lyrical tenor, is about to quit the operatic stage of Europe, and will shortly proceed to America, at the head of a *troupe* of artists, for the purpose of performing popular French operettas at the leading towns of both the United States and the Southern parts of that continent.

M. Emile Sauret, the well-known violin-virtuoso, has, it is announced, permanently taken up his residence at Berlin, where his talent is much appreciated.

M. Halanzier, ex-director of the Paris Opéra, has been commissioned to reorganise the St. Petersburg and Moscow Imperial Theatres.

The liquidation of the property left by Rossini having just terminated, the town of Pesaro will, under the testamentary directions of the composer, receive the magnificent sum of 1,796,912 francs, to be expended in the foundation of a music-school, which will be called the "Liceo Rossini."

Three candidates have been admitted this year to compete for the Belgian Grand Prix de Rome, which will be awarded for the best setting to music of a Cantata, entitled "Camões," to which Professor von Droogenbroeck has written the words.

A new invention, affording security against the danger arising from fire, has been adopted by the Theatre at Carlsruhe, by means of which the entire stage may be flooded in an instant. The inventor is Herr Hang, of Augsburg.

The Berlin *Echo* severely criticises an article published in the latest issue of the *Bayreuther Blätter*, from the pen of Josef Rubinstein, and containing disparaging remarks on the compositions of Robert Schumann.

The article recently published by us on "Musical Instruction in German Schools," from the pen of Dr. Langhans, of Berlin, has, we understand, attracted some attention in Italy, and has been taken into consideration by the musical authorities of Turin with a view to the adoption of the system therein recommended.

The *Neue Zeitschrift für Musik* gives an interesting *résumé* of the musical activity displayed by the town of Chicago, from which it appears that during the twelve months from June, 1878, to June of the present year, no less than 347 concerts and 327 operatic performances have taken place there, the works of classical masters being represented in the majority.

A Correspondent writes to us from Turin: "On the 15th of August fêtes take place at the numerous shrines of the Madonna, and among the most notable this year was that held at Moretta, in Piedmont, the musical arrangements being under the direction of the Maestro Roberti, who contrived to collect about thirty-five performers, instrumental and vocal—a difficult feat at this dead season of the year. His Mass in E minor, composed during his residence in London, was listened to with the utmost enthusiasm, the same work having also been selected on that day for the Cathedral service at Besançon. We are in hopes of soon hearing this fine work sung as intended by the composer

in one of the principal churches of Turin, if the Archbishop will but relax his prohibition, hitherto strongly maintained, of women's voices in churches."

In the general mourning occasioned throughout France by the death of Baron Taylor, the representatives of French musical art participate, having lost in him a most generous protector and benefactor. Taylor, who was of mixed English and Flemish extraction, had settled early in life in France, where he became a pupil of the artist Suve, and from the age of eighteen supported himself by drawing and *critiques*. He subsequently distinguished himself in military service under the First Empire and the Legitimist restoration which succeeded it. Having quitted the army, after obtaining the rank of Chief of Squadron, Taylor, in 1824, was appointed director of the Comédie-Française, his régime at that national institution being marked by the revival of Beaumarchais' "Mariage de Figaro" and the production of Victor Hugo's "Hernani" and Dumas' "Henri III." His later years were devoted to the foundation and support of benefit societies among artists and literary men, and it is in these his memory will be chiefly preserved by posterity. Baron Taylor died on the 7th ult. in his ninety-first year.

Gustave Roger, the once universally admired tenor singer, died at Paris on the 12th ult., at the age of sixty-four. Originally intended for the legal profession, his musical predilections soon caused him to enter the Paris Conservatoire, from which he emerged covered with distinctions, and soon after became a favourite on the lyrical stage. In 1848, Roger, then thirty-three years of age, was designated by Meyerbeer to create the *titre-rôle* of his "Prophète," the complete success of which finally established his reputation, while his subsequent continental travels secured him the admiration of European amateurs. In 1859 he was deprived of his right arm through a gun accident, and although for a time he succeeded wonderfully in hiding his defect, he soon after retired from the stage, devoting himself henceforth to teaching and the direction of vocal classes.

At Harzburg, in Brunswick, died in her fifty-seventh year, Henrietta Nissen, the Swedish singer, who married the Danish composer Saloman. A pupil of Garcia, she first appeared at the Théâtre des Italiens, in Paris, in 1839, and after a successful European tour settled at St. Petersburg, where she trained a number of eminent singers.

At Freiburg died, on August 31, Carl Ecker, much esteemed in Germany as a composer of numerous quartets for male voices.

The death is also announced, at Turin, of the composer Antonio Bertuzzi, at the age of fifty-nine.

We subjoin, as usual, the programmes of concerts recently given at some of the leading institutions abroad:—

Paris.—Concert at the Trocadéro (August 24): Choruses to Racine's "Athalie" (Felix Clément), for female voices and orchestra; Organ Concerto, executed by M. Guilmant (Handel). Matinée Musicale et Dramatique, by M. Albert Vinentini, at the Trocadéro (September 14): "Marche de Szabody" (Massenet); Fragments from "Sylvia" (Léo Delibes); Marche Funèbre d'une Marionnette (Gounod); Air from "Reine de Saba" (Gounod); Organ Concerto (Handel), &c.

Leipzig.—At St. Thomas's Church (August 30): Motett (G. Vierling); Credo from "Missa" for two choirs (Richter); "Requiem" (Brahms). At the Conservatorium (August 29): String Quartett, D minor (Mozart); Trio, E minor (Haydn); Crucifixus, for six-part chorus (Voss), vocal soli. At the Conservatorium (September 5): Trio, D minor (Mendelssohn); Russian Airs for Violin (Brahms); Variations in C minor (Beethoven). At the Conservatorium (September 12): String Quartett, G major (Haydn); Sonata, F sharp minor (Jensen); Chaconne for Violin (Bach); Trio, B major (Gernsheim).

Baden-Baden.—Concert of Herr Koennemann (August 26): Overture, "Manfred" (Schumann); Violoncello Concerto (Raff); Romance for Violoncello and Orchestra (J. Hamerik); Violoncello Solo (Grützmacher); vocal soli. "Festconcert," with Madame Marie Wilt (of Vienna), Herr Schott (of Hanover), M. Saint-Saëns (of Paris), and Pianist Fehnenberger (of Stargard) (September 9): Overture, "Euryanthe" (Weber); La Jeunesse d'Hercule, and Pianoforte Concerto, No. 4 (Saint-Saëns); Tenor Cavatina

from "Bach," Ischl (August mann); forte S. Fantasi

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from "Benvenuto Cellini" (Berlioz); Pianoforte Soli (Bach, Liszt).

Ischl.—Concert of Herren H. Franke and A. Grünfeld (August 25): Sonata for Pianoforte and Violin (Schumann); Violin Concerto, Andante and Finale (Mendelssohn); Fantaisie-Caprice for Violin (Vieuxtemps); Pianoforte Solos (Bach, Mozart, Schumann, Raff, Chopin); Fantasia on Themes, by Wagner (Grünfeld).

CORRESPONDENCE.

ENGLISH AND FOREIGN CATHEDRAL SERVICES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have been present this morning at the High Mass at the cathedral of St. Stephen's in this city, where the immortal Josef Haydn was a chorister; and have had the great pleasure of hearing one of his compositions performed with an exquisite beauty and precision which certainly made a near approach to that absolute perfection which should characterise all our acts of worship, and at the attainment of which some of us humbly aim in the simpler services of our own church.

The choir consisted of not more than eight or ten boys, soprani and alti, and perhaps as many tenori and bassi; they were ranged in front of a gallery extending above the stalls on one side of the choir, *Cantoris*, as we should term it in most English Cathedrals (*Decani* at Ely); this gallery contains a small accompaniment-organ, and it is built out on brackets behind, or towards the aisle, so as to afford room for an orchestra, which consisted this morning of some twelve or fourteen strings, with the wood and brass necessary for the due rendering of the score. The whole service was very quietly conducted by a gentleman with a *baton*, standing in the midst of the boys and close to the organ. As the interior of the noble church is somewhat dark, the gallery was furnished with rows of shaded lamps.

Before the Mass, and after it, a little anthem or hymn was sung by the boys only, *tutti*, with a truth and sweetness which I never heard excelled, and which I shall not easily or soon forget. The alti especially were quite free from the coarseness which so generally offends the ear in the choirs of Belgium, of France, and, it must be said, of Italy, once the land of song. The highest credit is due to the teacher of these boys, and if I thought it possible that this my letter could meet his eye, I should venture to offer him the humble tribute of my appreciation of his success. I may add that from my post of observation I detected no irreverence or inattention among his young pupils; there was no whispering during the intervals of silence, and all were careful to perform those little acts of devotion which belong to their ritual.

Sir, in asking you to admit this communication into your columns, I trust I shall not be suspected of approaching even the confines of those polemical controversies which distinguish or disfigure our own days. I write from a purely musical standpoint, and I may rely upon dispassionate readers if I ask whether we islanders may not wisely take some few hints from our continental friends in the management of the purely musical accessories of divine worship.

Our services are simpler, I have already admitted or implied. Nevertheless we have in England some twenty-five ancient cathedrals in which endowments exist, and are still applied, for the maintenance of a choral body consisting of boys and men equalling or exceeding in number those who sing in St. Stephen's. Twice every day throughout the year vocal compositions are performed at the ordinary morning and evening prayers, some of them of a highly elaborate character, occasionally for a double choir, or in eight parts, by no means simple. A German capellmeister, paying a visit, let us say, to an English cathedral organist, would probably form anything but a low opinion either of the *matériel* or of the *répertoire* at his friend's disposal.

But do we make the most of these resources? I fear that at this question the visitor would shake his head.

In the first place he would notice that as the Psalms are chanted antiphonally, we divide the choir into two equal parts or sides. He would see the necessity of this division

in the antiphonal chanting of the Psalms, but I think he would advise us most strongly to mass our two choirs into one when the antiphonal music is over. We might not care to discuss with our foreign friend the many difficulties which our intense English conservatism interposes in the way of such a change, but he would have done a good work if, after his departure, we discussed them among ourselves with a view to overcoming them; and if this letter should contribute towards a full and careful consideration of this subject by church musicians of eminence and learning, I shall indeed very heartily rejoice. Much of the excellence of the vocal performance this morning at St. Stephen's was doubtless due to the position of the vocalists in a compact group clustered around their master. No wonder that *les nuances* were so delicately given, when boys and men were alike within the influence of the signs, perceptible by themselves alone, which an experienced conductor knows so well how to give. At home we augment greatly the difficulty of securing the accurate performance of arduous compositions by leaving the divided choir where it has been placed during the antiphonal Psalms, and by denying to it the immense advantage of a conductor. With us the conductor is at his organ, out of sight, often many feet above the pavement of the church, and several yards from the choir. That little boys should sing steadily and well under such circumstances, especially in solo passages, is to myself a matter for wonder. If all our larger anthems and all the greater modern settings of the *Te Deum laudamus* and the other noble hymns of the church could be sung by the choir grouped in the nave, or in the chancel east of the stalls, near to a small but adequate organ, played by an assistant, the whole conducted by the principal organist, standing among the singers and controlling the player, a vast improvement would be the result.

And then we should have room for an orchestra! Then we might hope that the enthusiasts, who are found in most cathedral cities, would bring together their violins, celli, and contrabassi, and diligently practise the orchestral church music which we already possess, and to which additions would doubtless soon be made by the unerring operation of the law of supply and demand; and every Sunday in the year, or at any rate on frequently recurring occasions, music might be reverently offered as an adornment of our worship in a form not less complete and entire than that which we deem essential in the pursuit of our own gratification.

One point more. I think the stranger from Vienna would criticise severely our retention of the falsetto voice. A solo, especially, by an adult counter-tenor, would be to him little short of abominable. This may, indeed, be a matter of taste; with those who so regard it, the old proverb bids us avoid disputation. But all, I think, must concede that we should greatly increase the power, and improve the balance, of our English choirs by throwing the whole strength of our men into the legitimate adult male parts, the tenor and bass, and by dividing the boys between the two upper parts. The change of system would not be unattended with formidable difficulties; much of the music which still holds its place in our services must be consigned to oblivion, or republished with extensive modification of inner parts; the choirmaster's work with the boys would at first be largely increased, and he must not shrink from the assiduous drilling of the youthful alti in the art of vocalisation from day to day and from year to year: but, let the change be once made, not in one cathedral only, but in all, not timidly and by way of experiment, but with bold and resolute decision founded on the deliberate advice of sound professional musicians, men who have at heart the progress of true musical art in England, and especially its consecration to the highest of all purposes—let the change be boldly made, I say, and in a very few years, when the peculiar effect of the falsetto voice, which has many admirers, has been forgotten in English churches, the authors of that change will be remembered with gratitude.—I am, Sir, your faithful servant,

W. E. DICKSON, Precentor of Ely.

Vienna, Sept. 7, 1879.

P.S.—Since writing the above, I have attended another very noble service, with an augmented orchestra, including tromboni and timpani. Against this instrumental force,

the handful of voices held their own wonderfully, the high notes of the boys, frequently including the B flat, being perfectly clear and free from harshness or effort. A soprano solo, with muted strings, was perfect. The young successor of Haydn, who sang it, probably possesses decided talent, but it was easy to see how implicitly he obeyed the slightest indications from the conductor, by whose side he stood. If the high standard of musical efficiency attained at St. Stephen's is chiefly due to this gentleman, *palmam qui meruit ferat*.

Sept. 8.

MUFFAT, GEORGE AND GOTTLIEB.


TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The September number of THE MUSICAL TIMES contains a notice of the recently published "Selections from the Versets of George Muffat," edited by Mr. N. S. Heineken, of Sidmouth. The musical world is much indebted to Mr. Heineken for his labour of love, and the extracts he has printed are most interesting and worthy of careful perusal, but they are erroneously attributed to George, being in truth the compositions of Gottlieb. Of the former we read in Burney's "History of Music," and it is only necessary to add to the information there given, that he was the father of Gottlieb, whom he instructed in the art of organ-playing and composition. When Gottlieb had made sufficient progress and attained considerable proficiency, his father placed him under the care of the celebrated Fux. His diligence and ability must have been very marked, for in the year 1727 the Emperor Charles V. gave him the appointment of court composer, and retained his services as musical instructor to the Princes and Princesses. In this same year he published seven Overtures under the title "*Componimenti musicale per il cembalo*."

My friend, Mr. Heineken, has permitted me to examine his manuscript volume of the "Muffat Versets," and therein I find an autograph note "*Transcribed from the original by J. Groombridge, 1796*." By a happy coincidence the original is in my own library; that it is the very one from which Groombridge made his manuscript copy it is impossible to doubt, containing, as it does, the autograph signature *Jno. Groombridge*. The transcript may have been made to present to some musical friend, or perhaps for the daily practice of Groombridge himself.

The original volume, now lying before me, is remarkable for the boldness and beauty of the engraving, being printed from copper-plates; it is an oblong quarto of eighty-eight pages, with a flowery and grandiloquent dedication followed by a preface which is so quaint that the following translation from the original German will be perused with interest:—

Kind reader, having studied for a long series of years to improve as much as possible in the art of organ-playing, under the direction of Mr. Jo. Jos. Fux, who without flattery is esteemed the greatest master in the world; I have suffered myself to be persuaded to tread in the footsteps of my father, the late Capell-Meister of Cardinal Lamberg (who in the year 1690 published a work consisting of Toccatas, Chacones, etc., which is still in use), and to publish these trifles with the sincerest intention of being useful to the learned professor, and of satisfying the wishes of amateurs. Although I have composed a large number of galantry pieces, as they are called, which I intend to publish at some future time, yet I preferred first to devote these first-fruits of my diligence to the Supreme Being and his Divine service, this little work being particularly adapted for choral service and vespers, comprising twelve applicable tunes (tones), each of which contains one Toccata, six Versets or Fugues, making in the whole eighty-four pieces composed in a style of which but few specimens have as yet been printed. If the beginner should not have learned my method of fingering which is commonly observed by the best authors (performers), he will not regret having adopted it and leaving his former mode. I have frequently made use of transpositions* to convince the scholar that the upper part of the stave is so peculiar to the right hand and the under part of the stave to the left hand, that neither ought to cross the other. This great variety of transposition has prevented me from marking the pedals which every one ought to use in the longer notes. I have pointed out the various ways of performing the grace-marks by explanations at the end of the book, to enable performers to play the pieces with more spirit and elegance. Whatever may be the success of this undertaking of mine, I shall always remember that I, as well as my applauders or censurers, are but poor, erring and imperfect men; I have endeavoured to be useful, but not to make a show.—Farewell.

* The author refers here to the transposition of the C clef  the position of which is constantly changed in both right and left-hand parts.

The last composition in the book, a *Fuga Pastorella*, ends on page 87, and is followed by the pious ascription "Omnia ad majorem Dei gloriam." Page 88 is devoted to the grace-marks or ornamentations referred to in the preface, and has the explanation of each fully written out in notation; this is a most valuable part of the book, giving a key to a large number of signs which by lapse of time have fallen into disuse. Curiously Mr. Groombridge omitted to make a copy of the page; possibly in 1796 such grace-marks had not become obsolete.

It only remains to add that Gottlieb Muffat printed and published his book in Vienna in January, 1726, just one year before he was so honourably distinguished from amongst his compeers by the Emperor Charles. Probably but few impressions of the work were printed: my own copy, the only one I have ever seen or heard of, is so sharp and brilliant that it must have been taken before the plates had become worn; and it is more valuable from the fact that the preface is dated in MS., probably by the composer himself.—Yours truly,

W. H. CUMMINGS.

MOZART'S PIANO COMPOSITIONS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Kindly permit me to draw the attention of Mr. Statham, the writer of the article on the above subject in the current issue of your paper, to the following remarks by Ernst Pauer (a well-known authority), in his edition of Mozart, anent the variations upon Grétry's "*Une fièvre brûlante*." Herr Pauer says:—"These variations, although generally attributed to Mozart, and therefore included in this edition, are, according to letters from Mozart's widow (May 25 and June 25, 1799), not by her illustrious husband. The real composer is unknown."

I am, Sir, yours obediently,

W. J. S.

September 11, 1879.

[Herr Pauer, in the quotation made by "W. J. S.," merely repeats the statement made in Köchel's "Catalogue," so that his "authority" hardly enters into the question. I am indebted to your correspondent for calling my attention to the fact, but I am by no means convinced that the work is spurious. The evidence on the subject is merely negative, and rests principally on the statement of Mozart's widow; and what is now known of her behaviour in the matter of the "Requiem" renders her word worth very little either in regard to critical judgment or truthfulness. On the other hand, many parts of the variations (the third especially, and the arpeggio passages of the last variation, which may be compared with a passage of a similar character in the Fantasia in C) are so like Mozart's workmanship, that if not his they must have been written with a deliberate attempt at forgery; and a man writing with this object would not have been likely to introduce a movement in so original a style, and so unlike Mozart's usual manner of pianoforte-writing, as the fourth variation (the one I quoted from), as this would have tended to defeat his own object.

The fact that Mozart had already written variations on a subject from one of Grétry's operas ("*Les Mariages Samnites*") would naturally have led to his trying other themes by the same composer; and Cipriani Potter, probably as good a judge of Mozart's style as any man could be, admitted the variations here referred to without any question. On the whole, therefore, and in the absence of any other claimant, I am inclined to consider that the composition is, at all events, more probably by Mozart than not, though of course I should not have laid so much stress on it in my article if I had been aware that the authorship had been disputed.—H. H. STATHAM.]

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TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I think it would be well if some definite statement could be made in your columns in regard to the use in churches of manuscript copies of copyright works.

However complicated the law of copyright may be in some respects, I cannot doubt that the habit which prevails in some cathedrals of copying, without permission, the vocal parts of copyright music for use during Divine

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Service is an infringement of the author's (or the publisher's) rights, and as such is liable to an action by law.

But this does not appear to be generally understood, and as I have lately been myself a loser by the practice of which I complain, I am induced to call your attention to the subject.—I am, Sir, yours faithfully,

F. E. GLADSTONE.

The Close, Norwich, September 5, 1879.

USE OF THE CHORD 6-4-3.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In reference to the 6-4-3 inversion of the chord of the Dominant Seventh, it is a mistake to suppose that this form of the chord was never used by Handel.

It is true that in some editions of his works the octave of the root is often inserted in this chord (in the pianoforte part) in cases in which it does not appear in the score; but positive instances of its use may be found in "Solomon," in the chorus "With pious heart" (No. 4), ninth bar, and the same occurs ten bars further on in a different key.

Other instances may be seen in "Israel in Egypt," in the "Hailstone" Chorus (in the third bar from the end of the voice parts), and in the final Chorus, eighteen bars from the end of the Oratorio.—Yours faithfully,

Frenchay, Sept. 1, 1879.

CHARLES R. WARD.

BEETHOVEN'S MASS IN D.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your last number, containing an "Analysis of Beethoven's Mass in D," it is stated (or perhaps rather left to be inferred) that the last performance took place at St. James's Hall, by Barnby's Choir. Please allow me to correct this, by saying that the great work was given by the Sacred Harmonic Society, at Exeter Hall, on the 25th of March, 1870, under the direction of Sir M. Costa: since then it has not, I believe, been heard. The error is not an important one, still it is better to be quite accurate.

Your obedient servant,

September 5, 1879.

JOHN W. LAWRENCE.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

H. COLLINGWOOD BANKS.—Thanks for the extract, but we fear that the Preface only of this old and, no doubt, clever theoretical work would scarcely interest our readers.

H. DALE.—We cannot give advice upon such subjects.

EDWARD ROBERTS.—As our correspondent truly says, a man has a perfect right to place "any combination of the alphabet" after his name, if he feels so inclined; but it is by no means a profitable task to try to find out what the letters mean.

H. W. CODY.—We consider that when ordinary Anglican single or double chants are used to the Te Deum, the proper expression should be given by suitable changes in intensity, not in pace.

J. S. C.—Holmes's work, "A Ramble among the Musicians of Germany," can only be obtained second-hand. There is a life of Handel in English by Schälcher.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BIRMINGHAM.—The Philharmonic Union commenced a fourth series of cheap concerts on Thursday evening, the 19th ult., when Mendelssohn's *Elijah* was given in the Town Hall before an overflowing audience. The efforts of this Society to bring the great masters before the people are surely, and by no means slowly, being crowned with success; this season, notwithstanding a slight increase in the subscription prices, showing an advance upon its predecessors. The

principal vocalists were Miss Mary Davies, Madame Poole, Mr. C. Abercrombie, and Mr. D. Harrison, assisted in the concerted pieces by Mrs. Myers, Miss E. Bailey, Mr. C. Breese, and Mr. Shaw. There was a very good band of nearly forty performers, but the organ was not used. The work was very well rendered; Miss Mary Davies winning golden opinions by her rendering of the soprano music, especially the great Air, "Hear ye, Israel." Madame Poole was also very successful in her solos, and was greatly applauded for "O rest in the Lord," a similar token of appreciation greeting Mr. Abercrombie's singing of "Then shall the righteous." Mr. Harrison, as the Prophet, distinguished himself by a very careful performance throughout. The concerted pieces went well, "Lift thine eyes" being encored and repeated. The chorus-singing was generally very good, especially "He watching over Israel" and the "Baal" choruses. Dr. Heap's conducting was all that could be desired.

BRIDGEND.—On the 16th ult. a Concert was given in the Town Hall, the solo vocalists being Madame Edith Wynne, Mr. W. H. Cummings, and Mr. Lewis Thomas. The instrumentalists were Miss Bessie M. Waugh (pianist), Miss Lucy Leach, and Mr. John Thomas (harpists). Miss Bessie M. Waugh, besides playing solos, proved herself a most efficient accompanist. The hall was, as usual, crowded.

BRISTOL.—On Monday, the 22nd ult., the excellent series of Monday Popular Concerts, instituted by Mr. Risleley two seasons ago, were resumed at the Colston Hall. The band, as in previous years, consisted almost entirely of local musicians, many of them being amateurs, with the assistance of a few professors residing in the city and neighbourhood. It is, however, a matter for regret that, notwithstanding the attractions offered by an excellent selection of music, the attendance was by no means so large as on previous occasions. The programme consisted of the Overtures "Jubilee" (Weber), "Jessie" (Spohr), and "Zampa" (Hérold), and the Concert Overture by Dr. Heap, composed for and performed with such success at the Festival at Birmingham. Dr. Heap himself conducted the performance of his work, and at the close received a very flattering ovation. The principal item in the programme was Sir W. S. Bennett's Symphony in G minor, Op. 43, which was finely played by the band, and elicited hearty applause. Boccherini's Minuetto in A major, for muted string orchestra, from his 5th Quartet, and the Gavotte from A. Thomas's Opera *Mignon* completed the orchestral works. Miss Alice Frupp and Mr. Percy Blandford were the vocalists, and Mr. A. W. Waite was leader of the band.

CHELLENHAM.—The Record of the "Cheltenham Musical Society," issued on the 1st ult., gives an interesting retrospect of the Association, which was formed about three years after the "Cheltenham Philharmonic" had been dissolved. At the concerts, which have been given after twelve rehearsals, and with an orchestra of thirty performers, many standard works have been excellently rendered; and we have no doubt that the appeal now made for "extra exertions on the part of all who are interested" in the welfare of the Society to obtain subscribers to its funds will be cheerfully responded to.—Mr. J. A. Matthews has issued the following programme for his tenth season of Oratorio Concerts: Rossini's *Stabat Mater*, Handel's *Solomon* and the *Messiah*, Mendelssohn's *Hymn of Praise*, and Sir Michael Costa's *Naaman*. A glee and madrigal concert will also be given during the season.—At the close of the Horticultural Society's season, on the 17th ult., an Evening Concert was given by the orchestral band of the Royal Marine Artillery, conducted by Mr. Winterbottom. The solo vocalist was Mrs. Alfred Sutton, who was very successful in the songs allotted to her. Mr. von Holst presided most ably at the pianoforte, and in addition played two solos, which were warmly received.

GARLIDGE.—On Monday, the 1st ult., after evening prayer, the congregation was invited to remain and hear a Recital by Mr. H. Barnes, Organist of Holy Trinity Church, Paddington. The programme was selected from the classics of sacred and organ music proper, and the performance was doubly venerated. The offertory was given to the fund for completing the organ.

LISKEARD.—A new Organ, built by Messrs. Maley, Young and Oldknow, St. Pancras, was opened on Friday, the 12th ult., in the Wesleyan Chapel, by Mr. A. G. Faulk, of Plymouth. The programme was selected from the works of Bach, Mendelssohn, A. Adam, L. Wely, H. Smart, Spohr, and E. Bunnett. The instrument contains ten stops on each manual and two on the pedal organ. Mr. Faulk's programme was well arranged and admirably performed, being well calculated to display the merits of the instrument, which are of a very high order. In the evening selections from the Oratorios of Handel, Mendelssohn, and Macfarren were given by a choir of forty voices, Mr. Faulk again presiding at the organ.

LYNDHURST.—With the assistance of Mr. C. Fletcher, an Amateur Concert was given at the School-house, on Saturday the 20th ult., in aid of a fund for the chancel pavement of St. Michael's Church. A feature of the concert was the brilliant playing of Miss C. Moseley (piano) and Mr. C. Fletcher (violin). The former contributed a selection from a Suite in G minor (Bach) and Andante and Rondo Capriccioso in E minor (Mendelssohn); and the latter an air with variations from the Kreutzer Sonata (Beethoven), accompanied by Miss Moseley, and Adagio and Rondo, encored (De Beriot), accompanied by Miss Burrard. The vocalists were Miss Baldock, the Revs. W. E. Coghlan, A. H. Gay, F. Girdlestone, Mr. Jeffreys, Mr. Bruce, Mrs. Hammick, and Miss E. Hillyer. The Lyndhurst Choral Society sang several partsongs, accompanied by Mrs. Macleay, under the direction of Mr. E. Hammick.

MAIDSTONE.—The following works have been put in rehearsal by the Choral Society, to be given during the season: Mendelssohn's *Hymn of Praise*, Benedict's *St. Peter*, and Mendelssohn's *Athalie*. The Society has just issued its prospectus for the season, publishing the names of some sixty of the principal county families as patrons.

MARTOCK.—The Organ in the Parish Church was recently reopened by Mr. Nosworthy, Organist, after being thoroughly repaired, voiced, and two new stops—dulciana and gamba—added, at a cost of £65. The work was done by Mr. Allen, of Bristol. The organ is an old one,

and was originally built for Wells Cathedral by Smith (or Schmidt), but the large size of the instrument and the smallness of the screen prevented it being erected in the cathedral, and it was purchased of the Chapter and placed in Martock Church. It stood in the west-end gallery, but when the church was restored in 1860 it was removed to the north transept, a plain frame being substituted for the large and elaborately carved case. The pipes and the principal parts of the organ were, however, carefully preserved, and form part of the present instrument.

NEW SOUTHGATE.—On the 18th ult., after the ceremony of laying the foundation-stone of St. Paul's Vicarage, a choral service was held in the church, when selections from St. Paul and Beethoven's "Hallelujah" Chorus, were rendered by the choir in a highly satisfactory manner. Mr. Brion, A.R.A.M., conducted.

NEWTON ABBOT.—Mr. G. O. Browne, late Organist of St. Paul's, and professor of music, on retiring from his professional duties in this town has been presented with handsome testimonials in acknowledgment of his services in promoting the cause of music in the town and neighbourhood during the past twenty-one years. A handsome marble clock, presented by the clergy of the parish, the choir, and other friends; a richly chased silver tankard and silver-mounted ebony *éclat*, presented by the Earl of Devon, friends, and pupils, were the principal gifts. These marks of grateful recognition of Mr. Browne's services are well-merited by the energy and talent he has always exerted in the cause of music, his able conductors and diligent training of Choral Societies having always resulted in the good performance of first-class music.

OLDHAM.—The fiftieth anniversary of the consecration of St. James's Church was celebrated on Thursday, the 18th ult. There was holy communion at 10.30, and at 7.30 evening prayer with sermon. The opening voluntary was a *Largo* in D by Beethoven; during the offertory Dussek's "Andante Moderato," and at the conclusion Bach's *Prelude and Fugue* in D major, were played. The *Magnificat* and *Nunc dimittis* were by Berthold Tours, and the Anthem, "It came even to pass," by Sir F. Ouseley. Mr. Joseph Clifton presided at the organ, and the augmented choir consisted of about forty voices. The Vicar, Rev. T. L. Knapp, intoned the prayers, and the sermon was preached by the Rev. F. C. Woodhouse, M.A., Rector of St. Mary's, Hulme, Manchester. The offertory realised £5.48, which was devoted to the fund for painting and decorating the church.

VICTORIA.—At the opening of the new sanctuary and magnificent marble altar at the church of St. Francis of Assisi, Lonsdale Street, a Grand Mass in D, by Mr. Austin Turner, of Ballarat, was performed, the vocalists and instrumentalists numbering nearly 100. The work is highly spoken of by the local press.

WAKEFIELD.—On Tuesday evening, the 2nd ult., an Organ Recital was given on the instrument in Holy Trinity Church by Mr. William Blakeley (Assoc. College of Organists, London), of this town. The programme was an excellent and varied one, including Mendelssohn's *Prelude and Fugue*, Guilmant's *Grand Chorus*, *Prelude and Fugue* on the name of Bach, *Andante* from Quartet, Haydn; *Fantasia* in C major by T. Pasterale in G major by Gustave Merkel, and a *Festive March* by the late Henry Smart; also two *Andantes* by Batisse, all of which were excellently played. Mr. J. Moxon gave a good rendering of the *Recitative* and Air "If with all your hearts" (*Elijah*), and Master Bates, in Handel's "Angels ever bright and fair," was very efficient. The choir sang two anthems, one by Mr. Blakeley, "I will love thee, O Lord, my strength," the solos in which were well sung by Mr. Flower and Mr. Westwood. Barnby's anthem, "I will give thanks," brought to a close an interesting concert. A collection was made in aid of the Clayton Hospital.

WEYBRIDGE.—The members of the Colnbrook Choral Society held their annual picnic on the 10th ult. at St. George's Hill, when a selection of glees and part-songs was performed by the members, under the direction of Mr. K. Ratcliff, the Conductor of the Society.

WORTHING.—On Thursday, the 18th ult., Mr. L. S. Palmer gave a Concert in aid of the Widow and Children of Alfred Dean, the late coxswain of the *Worthing Lifeboat*. The artists were Madame Marie Rôze, Madame Zara O'Carroll, Signor Runcio, Mr. O'Carroll, Mr. A. H. Collet, Mr. F. D. Siebrist, a select choir, and a small orchestra. Madame Marie Rôze (who, with Signor Runcio, gave gratuitous aid, by the kind permission of Colonel Mapleson) sang no less than six times during the evening. Signor Runcio also met with the most hearty reception. The programme was an attractive one, including part-music, well sung by the choir, two overtures, and a selection from *Carmen*. A feature of the evening was Mr. Collet's cornet solo, "Leggiero invisibile." Mr. F. D. Siebrist played a piano solo of his own and presided at the instrument. Mr. L. S. Palmer conducting. The orchestra was decorated with oars crossed, and in the centre life-belts with the letters A. D. in white flowers. In the centre of the stage was the mast of the lifeboat, with the flags half-mast high. The gross receipts were over £70.

ORGAN APPOINTMENTS.—Mr. John E. Fimister, Organist and Choirmaster to the Parish Church, Shenley, near Barnet.—Mr. W. J. Hutchins to Belhaven Church, Glasgow.—Mr. C. E. Rowley, Organist and Choirmaster to the Parish Church, Warrington.—Mr. Thomas Ransom Ling, Organist and Choirmaster to St. Paul's, Winchmore Hill, N.—Mr. E. Burritt Lane, L. Mus., T.C.L., to Anerley Congregational Church, Surrey.—Mr. Windeyer Clark to Berkeley Chapel, May Fair.—Mr. Charles Ellingworth Holmes, Organist and Choirmaster to St. Andrew's Church, Hertford.—Mr. B. Mansell Ramsey to Bournemouth Congregational Church.

CHOIR APPOINTMENTS.—Mr. Bateman principal Alto to Carlisle Cathedral.—Mr. Arthur J. Thompson (Tenor) to the Founding Chapel Choir.

OBITUARY.

On August 26, at Arundel Villas, Balham, **FREDERICK**, son of the late W. SNEE, of the Bank of England, aged 56.

On the 1st ult., at Arrochar, N.B., aged 44, **GEORGE THOMAS METZLER**, of Stanmore House, Avenue Road, Regent's Park, and 37, Great Marlborough Street, W.

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